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ILLUSTRATED CATALOGUE

OF THE

OLD PINAKOTHEK

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CATALOGUE

OF THE PAINTINGS IN THE

OLD PINAKOTHEK

MUNICH

WITH A HISTORICAL INTRODUCTION

BY DR. FRANZ V. REBER

TRANSLATED BY JOSEPH THACHER CLARKE

ILLUSTRATED EDITION

MUNICH

VERLAGSANSTALT FÜR KUNST UND WISSENSCHAFT

VORMALS FRIEDRICH BRUCKMANN

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INTRODUCTION.

Historical Sketch of the Bavarian Collection of Pictures.

WHEN the Brothers van Eyck first elevated painting in oil to a higher art in Germanic lands, it was a Bavarian prince who became their earliest patron and protector. John of Bavaria, sometimes called Jean sans Pitié, a grandson of the Emperor Ludwig, was from his seventeenth year Bishop of Liege, and, after the removal of his niece Jacobaea, also Count of Luxemburg, Brabant and Holland. He had taken Jan van Eyck into his service in October 1422, in which position the painter remained until the death of Duke John, towards the close of the year 1424. That this was not the mere honorary title of valet-de-chambre is evident from the circumstance that Jan was obliged to leave his home and brother, and establish himself at the Hague, where the Duke held his court.

As Jan van Eyck's greatest power lay in the painting of portraits it cannot be doubted that likenesses of the first Bavarian princes were produced at that time, but unfortunately there are none of these among the numerous portraits by this great master which have been preserved; and not one, even of his otherwise widely-spread works, is now to be found in Bavaria. Moreover all traces of the extensive foreign

possessions of the nearest successors to Ludwig the Bavarian in Brandenburg, the Tyrol and the Netherlands have most remarkably disappeared.

Viewed in the light of the history of art Bavaria, during the Middle-Ages, was decidedly behind the times. While, after the eleventh century, the Rhenish countries and Saxony showed an active fostering of art with good results, and also the neighboring Ecclesiastical Principalites and Free Cities, like Würzburg and Bamberg, Ratisbon, Augsburg and Nuremberg, raised themselves to a relatively high grade, the towns of Bavaria, even those favored by ducal residence, remained in this respect miserably poor. This was particularly the case with Munich, where the Emperor Ludwig the Bavarian himself occupied an extremely inartistic palace. The Capital contained no building of distinction within its narrow limits until the erection of the Frauen-Kirche, 1468—1488. It was the same with Ingolstadt. Landshut alone was somewhat in advance, and could boast, not only of a notable mediaeval palace (the Trausnitz), but of the Church of St. Martin, which is in architectural respects decidedly superior to the Frauen-Kirche of Munich. Still none of these churches with long and high aisles, built in a style which did not appear until the end of the Middle-Ages, can be remotely compared with such a jewel as the late Romanic edifice at Bamberg, or with the Gothic Cathedral of Ratisbon.

In the province of painting this backwardness was even more noticeable. The manufacture of stained glass had, indeed, reached a certain stage of development and found the earliest seat of its activity with the monks at Tegern-See. In oils the same Convent offers in this age some fairly successful attempts, and at all events a greater industry than is elsewhere observable. Otherwise, in the art of painting, Bavaria Proper, up to the beginning of the sixteenth century, scarcely rose above a rude barbarism. The Italian (Giottesque) influence was limited to the region south of the Alps, while that of the Rhenish masters did not extend beyond the Lech and the Danube. Not only Nuremberg, but the neighboring Augsburg, was slow in producing any visible impression upon

the Bavarian Capital; and Albert IV., the Wise, appears neither to have coveted nor to have obtained any work of Dürer, or of either Holbein. By reason of the inadequate means of intercourse Nuremberg was practically very remote from Munich, which city indeed was situated on no great highway connecting with Italy; and its relations with the nearer Augsburg, both politically and socially, seem to have been somewhat inimical. It was certainly not by chance that the elder Holbein, in two pictures at least, chose the diamond-checked costume of Bavaria to clothe the figures of executioners!

The first employment at court of painters from the guilds of Nuremberg, Augsburg and Ratisbon may be credited to Duke **William IV.** (died 1550) who gave extensive orders to Altdorfer, Feselen and B. Beham, Burgkmair and Brew. The chief works executed by these masters for the Duke were the portraits of William IV. and of his wife Jacobea of Baden by Burgkmair in the year 1526; also the series of large historical pictures of Antique Battle Scenes, five of which have since been collected together in one cabinet of the Pinakothek, viz: the Alexandrian Battle by Altdorfer, the Sacrificial Death of Marcus Curtius by Beham, Julius Caesar's Siege of Alexia by Feselen, Porsenna's Reception of Cloelia with her Roman Virgins by the same, and the Battle of Zama by Brew; while the badly injured painting by Burgkmair of the Battle of Cannae has remained at Augsburg, and three: Mucius Scaevola by Hans Schöpfer, Horatius Cocles and Manlius Torquatus by the otherwise unknown B. Refinger, were carried away by the Swedes in the Thirty Years' war and have disappeared.

The first real collection of pictures dates from the time of **Albert V.** (1550—1579), with whom the long line of Bavarian patrons of art brilliantly begins. The attention of this prince was, however, chiefly directed to the acquirement of magnificent utensils; this dilettantism he carried out with equal taste and expense, so that the Bavarian Treasure Chamber, which owes to him its best possessions, stands artistically as first in the world. He was less fortunate in collecting

antiques; being chiefly interested in series of portraits, and moreover badly served, he often fell a victim to either the dishonesty or the ignorance of his Italian agents. As a collector he seems to have devoted himself to the gathering together of curiosities, with which it was then the fashion to fill the cabinets of varieties at the smaller German courts, and to have valued pictures rather on account of the subjects represented than for the sake of art or the artist. Indeed the portraits of emperors, princes and philosophers, especially those of celebrated men, from semi-mythical heroes down to criminals broken upon the wheel and to deformed creatures, play a great role in the lists of paintings remaining from this age. The contemporary descriptions linger lovingly over works which from the manner of their execution can be considered as little better than playthings. We thus read, for instance, of a Salvator Mundi »with a bobbin, wherewith the eyes of the picture may be winked« (mit einem Schnürl, damit man des Bildes Augen bewegen kann). Otherwise the lists are so meagre and unscientific as to be wellnigh valueless; among nearly seven hundred works mentioned by Fickler's Inventory of 1598 (Cod. Bavar. 2133 of the Munich Library) scarcely a dozen, besides the historical pictures of William IV., can be identified in the present collection. The most important of these are the Lucrece, life-size, by Dürer, the portrait of the Chancillor Bryan Tuke by Holbein, and the Susanna by Altdorfer.

In the five volumes of official records, now in the Archives at Munich, which chronicle the acquisition of works of art by Albert V., accounts of pictures appear only incidentally, often without the name of the artist, or evidently wrongly attributed. Among these are a Portrait of Albert Dürer, by Burgkmair, a »Counterfeit Presentment« (Contrafeht) of an Old Doctor by Albert Dürer, and a Portrait of Raphael by Himself. The name of Titian is frequently mentioned, but only in connection with the purchase of bric-à-brac and antiques, and we learn nothing definite in regard to the ordering or delivery of works by his own hand. The assumption is unfounded that the picture styled by the in-

ventory »Venus and Cupid with Flora and two Satyrs bearing Fruit« is identical with the Secret of Venus ascribed to Titian. And the subject of the painting by this master, which was granted to the Emperor in 1592 from the Munich Cabinet of Art, is not described in the document drawn up by J. Barvitius, (Royal Archives, Fürstensachen, II. Spec. Lit. C., Fasc. 51, No. 543).

William V., who reigned from 1579 to 1597, was financially not in a position to cultivate the passion for collecting displayed by his predecessor. We find, after 1580, a yearly sum of 400 guldens doled out for the purchase of pictures; but when we consider that, with a Ducal income of 112000 guldens annually, the Church of St. Michael and the Seminary of the Jesuits, even after their dedication, required during the years between 1590 and 1597, the sum of 263000 guldens, — that at the same time the building of the Maxburg in Munich and the Old Palace in Schleissheim was in progress, — and that the devout Duke gave liberal donations to the churches, and was a generous patron of ecclesiastical music, instance Orlando di Lasso, — we can understand that painting, in so far as it was fostered by the ruler, must have been mostly limited to the decoration of churches, and the illumination of liturgical books. This was the more the case as the Diet of the Provinces, at the beginning of William's reign, had refused the special grants which the strong will of Duke Albert V. had extorted from the representatives, — requiring the »injurious buying of curious and useless things« to be given up, and even wishing to sell again the collections of Albert V. In fact William V. in 1583 announced that no more purchases of works of art would be made. Fortunately the pious wish of the Diet in relation to the sale remained unfulfilled.

The highly cultivated and energetic son of William V., **Maximilian**, who afterwards became the first Elector of Bavaria, seemed inclined to follow the princely example of Albert V., and although his means were largely in request for the rebuilding of the Old Palace in Munich (the so-called Neue Veste), which had been much injured by fire in 1580,

he still considerably enriched his favorite collections of gems and antiques. For the latter of these he ordered Chr. Angermair of Weilheim to make the celebrated cabinet for gold coins, now in the National-Museum at Munich, which is considered one of the masterpieces of ivory carving.

As he was the first who, in painting, fostered art for its own sake he collected, at small expense of money, but with many letters and proffers of favor, some of the chief works of Dürer, an artist whom he seems greatly to have admired. Among these were the Altar of Paumgarten from the church of St. Catharine at Nuremberg, acquired in 1613; the beautiful Altar of Heller from the church of the Dominicans at Frankfurt in 1615, which unfortunately fell a prey to the flames at the burning of the Palace on the 22^{d} of December 1729; and finally the so-called Four Apostles by Albert Dürer, which he obtained from the Town Hall at Nuremberg after the miseries of the Thirty Years' War had descended like a scourge upon Germany. What pains the Elector took to bring into his possession an authenticated Aldegrever, then especially prized, is shown by a letter from him to the Count Palatine Wolfgang William of Neuburg, now preserved in the Royal Archives, (Pfalz-Neuburger Nachträge, No. 213). This was an age of decline in German art which, after Hans Mielich (died 1572), Chr. Schwarz (died 1597), and A. Elsheimer (died 1620), had sacrificed its independence to a servile imitation of the Venetian style, especially that of Tintoretto. With a just estimate of this degeneracy, and with a presentiment of the brilliant development of art in the Netherlands, Maximilian had already surrounded himself with a number of painters from the latter country, among whom Peter de Witte exercised a certain superintendence. He seems also to have favored native artists who had been trained in the Dutch School, as is shown by the long and busy employment at court of the portrait painter Nicholas Prugger.

This connection with the North, encouraged perhaps by the progressing work upon the Castle at Heidelberg, contrary also to the Italian tendencies favored by the Imperial

Court and by the Archiepiscopal Bishoprics of South Germany, may have helped to open the way for the predominating influence of the Netherlands in the collecting of pictures. It is true, not much could be done in this direction because of the troublous state of the times, still we find by a letter from Rubens to Sir Dudley Carleton, dated May 17th 1618, that he had then delivered his great Lion Hunt to the Duke of Bavaria, which picture was the beginning of the famous Rubens Collection of Munich. Afterwards, on account of the War, the Gallery was oftener robbed than increased, especially during the latter half, when the struggle pressed most heavily upon Bavaria, and little attention could be given to art.

Ferdinand Maria (1651—1679), the successor of Maximilian, led art temporarily in another direction. Through his marriage with Henrietta Adelaide of Savoy, the daughter of an Italian prince, he was entirely surrounded with Italian art in architecture, sculpture, painting and music. He felt, moreover, so strongly the influence of his time that his purchases were almost entirely restricted to the paintings of the Eclectic School, then so much in vogue, and were in that style of decadence already so prevalent. Indeed Ferdinand Maria was more interested in the decoration of his palaces at Munich and Nymphenburg, and the Church of the Theatines, than in forming collections.

It remained for his son and successor **Max Emanuel** (1679—1726), to elevate the Bavarian Gallery to one of the first in Europe. His extended relations with the courts of Spain, France, Germany and Italy offered to him rich opportunities; and, not accustomed to limit his desires, he always found either funds or credit for gratifying them. Thus, in the early years of his reign, he had made such great acquisitions that he thought it necessary to build for their accommodation a Palace-Gallery at Schleissheim, for which work the architect E. Zuccali was called from Italy in 1684 and employed until the occupation of Bavaria by the Austrians. The position of Max Emanuel as Stadtholder of the Netherlands also furthered his inclinations in this direction, and on

September 17th, 1698 he closed a negociation with Gisbert van Ceulen of Antwerp, by which, for the sum of 90000 Brabantine guldens, the collections were enriched with one hundred and five choice pieces. Among these were twelve paintings by Rubens, of which the life-size Portrait of Helena Fourment with the naked child upon her lap, two other Portraits of the Same, the two Landscapes, the Walk in the Garden, and Peace and War are still in the Gallery. The Mars and Venus, and the Lot and his Daughters were presented by the Emperor to the Duke of Marlborough at the time of the occupation of Bavaria by the Austrians in 1706; the Adoration of the Magi was carried to France in 1800 and has remained in Lyons; while the Diana with the Beasts by Snyders was given as dowry to the Grand Duchess Mathilde, and removed to Darmstadt. Equal in importance with these works were fifteen by van Dyck, among which the portraits of the organist Liberti, of the painter de Wael and his wife, of the sculptor Colyns de Nole with his wife, the life-size portraits of the Duke de Croy and of his wife, and a Conception still adorn the Pinakothek. One of the most valuable of this series, an equestrian figure of Charles I. of England, was given to the Duke of Marlborough with those by Rubens above mentioned. The whereabouts is not known of the portrait of the Duke of Brabançon on Horseback, the knee-pieces of the King and Queen of England, the likenesses of two abbots, and the Jesus and Anna. Among the pictures obtained from van Ceulen were also a Lion and Wild Boar by Snyders, two large Hunting Pieces (perhaps identical with those in Fürstenried) by P. de Vos, two paintings by Fyt, and two by Boel. The collection further contained eight Brouwers, of which the most important, the celebrated Brothel, came during the reign of Max Joseph III. into the possession of Herr von Triva, who also acquired the four Claudes mentioned in the catalogue of this great purchase. This partial list may be concluded with two large works of J. de Heem, the well-known Still-life by Verendael and de Heem, three Flower-Pieces and seven other pictures by Brueghel, a Landscape in a round frame by P. Bril, five Wouwermans, one G. Dou, two large

Flower-Pieces by Monnoyer, and finally, the Three Boys throwing Dice by Murillo.

Apart from this most important acquisition, which was not completely paid for until the year 1774, Max Emanuel, stimulated by the increased opportunities offered by the Spanish War of Succession, allowed no chance for purchase to escape him, even after his Electoral income was entirely exhausted. As the two rulers succeeding him, **Charles Albert** (1726—1745), though otherwise a lover of elegance, and **Max Joseph III.** (1745—1777), contributed little to enrich the Gallery, we may conclude that the collection at Schleissheim, as displayed in the Inventory of 1761, dates in the main from the time of Max Emanuel. That Inventory makes mention of one thousand and sixteen paintings, and a similar number may be supposed to have hung in the palaces at Munich, Nymphenburg and Dachau.

In Schleissheim, however, we find comparatively few Italian pictures of importance. Among these are the Charles V., and the Vanity by Titian, the latter formerly ascribed to Giorgione; the Double Portrait by Bordone; Jupiter and Antiope by Paul Veronese, once attributed to Titian; and the St. Peter by Ribera. The works of Rubens which had been added to the Bavarian Collection are the Massacre of the Innocents; the Meleager and Atalante; the Helena Fourment in full figure; and the Peter and Paul. Van Dyck is further represented by portraits of the engraver Malery, of Maria Ruthven, of Spinola, and of Mirabella; the fine sketch of the Battle of Martin d'Eglise, and the beautiful picture of the Repose upon the Flight into Egypt. With the Brouwers, now increased in number to eleven, are seventeen Teniers, a dozen or two by Jan Brueghel, and half a hundred excellent pieces by other masters of the Dutch School. Not reckoning the wrongly attributed Boys playing at Cards, we find in Munich in 1788 three Murillos, some of them, probably, pearls from the Spanish crown which came into possession of the Elector before the reversion of Spain was lost to Max Emanuel by the death of the Crown Prince.

When the Bavarian line of the Wittelsbachs ended with Maximilian III. in 1777, and **Charles Theodore**, who,

according to family compact was the heir of the Palatinate, inherited also the provinces of Bavaria Proper, a prospect was opened of unusual increase for the collections through the concentration of the paintings treasured in the Wittelsbach palaces of the Palatinate. But Charles Theodore, who disliked to live in Munich, hoping always to take up his residence again in Mannheim, permitted his two galleries to remain in Düsseldorf and Mannheim, and contented himself with providing a building for the collections in the Capital, easy of access to amateurs and artists. This structure, of no great architectural importance, still stands upon the north side of the Hof-Garten, and is today occupied by the casts from antique sculptures, and the Ethnological Museum. Rittershausen, in his Merkwürdigkeiten München's, 1788, gives an attractive sketch of this Gallery, which had been furnished in 1779 with pictures from the stores of the Palace, and from Schleissheim. Charles Theodore also enriched the collection by some purchases, mostly of Dutch cabinet pieces, among which may be distinguished several of great excellence, like the Woman Reading by Peter de Hooch.

After the death of Charles Theodore in 1799, who was succeeded by **Max Joseph** of the Palatine-Zweibrücken line, a third collection of paintings from the Palatinate, that of Zweibrücken, came into possession of the Wittelsbachs. These pictures, nearly two thousand in number, had been subject to so many vicissitudes during the years of the French Revolution that their preservation seems little less than miraculous. Upon the advance of the Sans-Culottes in 1793, the paintings were saved at the last moment, before the Carlsberg Palace at Zweibrücken, in which they had formerly been preserved, fell a sacrifice to the flames, together with a valuable cabinet of natural curiosities still remaining in it. The Gallery was also in great danger at Mannheim. The protection assured by the French, through an especial clause in the Capitulation of 1795, afforded it no security; and the safety of the paintings was even more endangered during the siege of the city by the Austrians, at which time they had been placed in damp underground vaults. Later on these much-threatened treas-

ures escaped even a greater risk: Count Rumford had planned a sale in England which the pecuniary position of Max Joseph seemed to render unavoidable, and had even taken steps to have the collection sent out of the country. But happily the definite negociations had only proceeded so far as to include the engravings, the cabinet of coins and medals, and the jewels, when Charles Theodore died and the succeeding Ducal Family of Zweibrücken took up its Electoral residence in Bavaria.

With the transportation of the Zweibrücken Collection to Munich in 1799, which, in the disturbed condition of Mannheim, was only effected through the self-sacrifice and ability of Mannlich, commenced the concentration in the Capital of all the Wittelsbach galleries. But for some time the pictures were not in security, even there, for hardly had the galleries of the Palatinate been installed in Munich, Schleissheim and Nymphenburg, before it became necessary to hide some of the best works in Ansbach, from the beginning of 1800 until October 1801. And when, in the spring of 1800, Moreau made his entry into Munich, General Le Courbe made forcible requisition of a number of pictures from the Electoral Palace for his own private possession, while the French Commissioner for Science and Art in Germany, Citizen Neveu, selected as his booty seventy-two pieces from Munich and Schleissheim. It is difficult to say what consolation for this robbery the good Bavarians of that day may have found in a declaration still extant, given in high-sounding terms on the twelfth day of the month Fructidor, in the Eighth Year of the Republic, which promises an indemnification after peace should be reestablished, pledging as a guarantee the justice and upright character of the First Consul. Certain it is that nothing definite was heard of the proposed compensation by works of French masters until the general reclamation in 1814 and 1815, which was first made for the Bavarian pictures by Friedrich Thiersch, and afterwards by G. Dillis. The latter gave, on the 15th of October 1815, a receipt for twenty-eight pieces which had been taken from Munich and Schleissheim to the Louvre, but advised his Court to give

up the remaining two-thirds, then scattered in the provincial museums and in some of the churches of France, as not worth the trouble and expense attending their recovery. Dillis may have been right in the main, for, even among the twenty-eight paintings returned, only three are of really great excellence: namely Titian's Crown of Thorns, Rubens', Meleager, and Altdorfer's Alexandrian Battle ; still some really important ones were hereby lost to the collection, as, for instance, the Adoration of the Magi by Rubens, one of the earliest works of this master, which is now in the Museum at Lyons.

The addition which the Bavarian Gallery of paintings received from the Zweibrücken Collection had thus finally been reduced to nine hundred and sixty-four pieces. Even in point of the subjects represented the collection displayed a peculiar character. The situation of the Duchy of the Palatinate, and the individual inclinations of the Princes of Zweibrücken, explain the predominance of French over German painters. The French pictures of greatest merit were the two large ones by Claude, the Sunset, and the Noontide with the figure of Hagar, the Cook paring Turnips by Chardin, the charming Nude Girl reclining upon a Sopha by Boucher, and the Young Girl by Greuze. It is not necessary to speak in detail of various works by G. Poussin, Le Brun, Le Moine, Le Prince, Subleyras, Desportes, and others Among the Flemish painters Rubens was not represented at all, but the list makes mention of eight Teniers. The greater number of the best pictures were by Dutch masters, chief among whom are the two Ruysdaels, Ostade, Wouwerman, Berchem, Both, and the two de Heems; further the Dutch Cook by Metsu and the two large Wynants, also the large Hondecoeter now in Schleissheim.

Next after the removal of the Zweibrücken Collection to Munich followed that of the Cabinet of Pictures from Mannheim. This latter was founded by the Elector Charles Philip, last descendant of the House of Palatine-Neuburg, who had as little desire for the restoration of Heidelberg as for occupying the remote residence of his ancestors at Düsseldorf. The Cabinet was further enriched by Charles

Theodore; his chief purchasing agent was one Nic. de Pigage, who advanced in 1783 a claim for 65000 Livres, but was put off with a yearly income of 5500 livres payable in Mannheim from the Alsacian revenues. (Royal Archives, Fasc. 124, Fürstl. Haus- und Familiensachen No. 115.) The collection, containing seven hundred and fifty-eight numbers, was chiefly Dutch. To it belonged the two large Rembrandts of the Pinakothek, the Holy Family, and the Sacrifice of Isaac formerly attributed to F. Bol; further the Man and Wife by F. Bol, once ascribed to G. Flink; four Brouwers, among them the Room of the Village Barber, several by Adr. and Is. Ostade, and many by Dou and Mieris. Terborch's Boy with the Dog, J. Steen's Scrimmage, Helst's Admiral Tromp, and du Jardin's Sick Goat are of especial excellence. Particularly deserving of note are six valuable pieces by the German master Elsheimer, compared with whom Netscher and Denner, at that time so highly prized, are scarcely worthy of mention. The Flemish School was scantily represented, still this cabinet added to the Bavarian Collection of paintings: by Rubens the admirable Shepherd and Shepherdess, the Sabine Women, and the so-called Portrait of the Master's Mother; by van Dyck that little jewel the Portrait of Snayers, and the large St. Sebastian; by Brueghel, alone and together with Balen, not less than twenty-two cabinet pieces, among which is the Flora, distinguished as being partly the work of Rubens. Among the few Italian pictures the preference of the collector for the Neapolitan School, and for Carlo Dolce is noticeable; the former being finely represented by St. Andrew's Descent from the Cross, the Death of Seneca, and the Woman with the Hen, by Ribera. The Cake Eater by Murillo stands by itself.

Hardly had the two collections found scant accomodation in the gallery-buildings at Munich and Schleissheim and the palaces of Munich and Nymphenburg when, in 1803, the secularization of the Ecclesiastical Estates in Bavaria and the Tyrol, then belonging to that country, brought to them a rich addition. Unfortunately the care for the removal of the pictures was in great measure entrusted to commissioners quite ignorant concerning the development of painting, and the

officials of the Gallery, however learned they may have been in regard to the works of the Dutch masters, and of the later Italians, knew almost nothing of the art of the fifteenth and sixteenth centuries. The frequent ascription of paintings to the well-known names of Dürer, Cranach, and Holbein was almost ludicrous; and the general attribution of inferior works to Schorel and Isr. van Meckenen wholly arbitrary. All not thus included fell under the head of »Early Franconian«, without a sign of any distinction of the chief schools, like that of the van Eycks, that of Cologne, the Suabian, or the Franconian. If, in view of the low scientific stand-point of that age, we cannot make this a reproach to the officials, it still seems unpardonable and irreparable that, in such a critical time, all regular keeping of records should have been neglected, whereby a mass of material which might have been available for the history of art was cast away. Compared with such a loss it even appears of less importance that, by this act, a multitude of altar pictures were torn from the altars to be crowded together, unmounted, in attics, buried in cellars, or at best sold by auctioneers for ridiculous prices, although in this way many churches were needlessly disfigured.

The results of the secularization were not without importance in regard to works of the Early German schools; especially Kempten, Ottobeuern, Benedictbeuern, Tegern-See, Kaisheim, Wengen near Ulm, and Wettenhausen yielded valuable contributions. Paintings of a later date were also not lacking, like Tintoretto's great Crucifixion, taken from the Church of St. Augustine in Munich, now in Schleissheim, Rubens' Trinity from the same place, the Woman of the Apocalypse by Rubens from the Cathedral in Freising, and the Adoration of the Magi by Tiepolo from the Cloister Schwarzach in Franconia. By this act of secularization works of hardly less value were obtained from the Archiepiscopal Galleries of Würzburg and Bamberg. The evacuation of the palaces of Dachau, Neuburg and Haag, in the years of 1803 and 1804, contributed little of note; for when, here and there, an isolated picture of importance was brought to light, like the enigmatic Still-life by Jac. de Barbari from Neuburg,

now in Augsburg, it was only transferred from one place of deposit to another. The incorporation at that time, and in the years following, of the Free Cities, the Franconian Margraviates and Chapter-Houses, was of more noteworthy result; at least no harm befell the paintings hereby, for Augsburg and Nuremberg, like Bamberg, retained far more in their local galleries than they gave up, and the Gallery of Ansbach still remains almost intact in the Palace at that place. This is also the case with the excellent collection in the Palace of the former Elector of Mayence at Aschaffenburg.

All these accumulations from the entire kingdom were, collectively, of less value than one single acquisition: namely the Düsseldorf Gallery, the removal of which to the capital could no longer be delayed. Upon the last day of his rank as Elector, while still Duke of Berg, the 31st of December, 1805, Max Joseph ordered this collection to be brought to Munich.

As is well known, Düsseldorf had come under the rule of the Palatinate through the marriage of the Count-Palatine Philip Ludwig of Neuburg-Sulzbach with Anna, daughter and heiress of Duke William of Jülich and Berg. The son of this couple, Wolfgang William, himself united to a daughter of the Bavarian Duke William V., the Pious, had become a catholic in 1614, to the great grief of his father. This step, together with his possession of the Duchy of Jülich and Berg, which lay near to the Netherlands, gave opportunity for intercourse with Rubens and with van Dyck. The Duke obtained from the former, in 1618, the Last Judgment for 3500 guldens, and, in 1620, four other altar pictures, then for the most part placed in the Church of the Jesuits in Neuburg, at present collected in the Rubens Hall. He afterwards formed a personal acquaintance with van Dyck, who delivered to him, among other works, that splendid Portrait with the Dog, also in the Pinakothek. The correspondence of the Duke with Rubens is still preserved. It seems, however, that in these transactions Wolfgang William had no idea of forming a gallery and apparently as little thought of this had his son and successor Philip William, 1653—1690, who, with the Electorate in

1685, inherited also from Elector Charles the Heidelberg Collection of paintings, two hundred and seventy two in number. It is difficult to determine whether or not these were of great importance, as the existing Testamentary Inventory is without the names of the artists and the dimensions of the pictures, and its descriptions are so vague that we cannot surely indentify any one among them with those now in our possession.

The love for art noticeable in Wolfgang William was felt in a still greater degree by his grandson, John William, 1690—1716, who resided altogether in Düsseldorf, his inclinations even leading him to considerable personal sacrifices. This was the more fortunate as he thereby attained a true understanding of what was of lasting merit in painting, notwithstanding the debased taste so prevalent in his time. It was not, therefore, so dangerous for the collection as might have been feared, that the Prince was surrounded by a multitude of inferior Dutch and Italian court painters, such as van Douven, van der Werff, Rachel Ruysch, Zanetti, Belucci, Pellegrini, and others, particularly as harmless employment was given to the Italians in the decoration of the Palace of Bensberg. More important was the acquisition by Wolfgang William of some earlier works, now in the collection, several of which were removed to Düsseldorf from the churches of Neuburg, regardless of their original purpose, and not without difficulties with the Roman Curia. Of greatest consequence, however, in this matter was the marriage of the Elector with the Princess Maria Loisia de Medici, who, besides several Italian masterpieces, brought to Düsseldorf a considerable dowry, thereby providing a welcome addition to the scanty means of her husband.

Perhaps no other collection of similar value and importance, yet so limited in number as that of Düsseldorf, — which consisted of only three hundred and fifty-eight pieces, — has ever been brought together; certainly not in Germany. Its importance is well characterized by the fact that, while hardly one of the pictures included in the before mentioned Inventory of the Heidelberg Cabinet of the Elector Charles

is today recognizable, in the Düsseldorf Gallery, on the other hand, there is scarcely one, with exception of merely decorative works, which cannot be identified with certainty. The Rubens Hall of Munich, which had already been known as the most important collection of this artist's paintings in the world, received from Düsseldorf not less than forty additional masterpieces. Of the twenty-nine larger van Dyck's, which our Gallery now contains, seventeen are from this source, also three of the finest Snyders, two pieces by Jordaens, the large G. de Crayer, and the two by Doufeet, the celebrated Biblical Series of six by Rembrandt, and his Portrait by Himself, the large Dou, the Twelfth-night Festival by Metsu, and many choice Dutch and Flemish cabinet pictures. Among the Italian paintings then acquired, besides masterpieces by Carracci, Domenichino and Reni, are Tintoretto's Portrait of Vesalius, the two Madonnas with Saints and Donors by Palma Vecchio and Titian, notably also the Holy Family by Andrea del Sarto, and Raphael's Holy Family of the House Canigiani.

The founder of the Gallery did not live to enjoy the new building, his death occurring just as it had been completed; and his successors had little pleasure in the collection. Charles Philip, who resided in Mannheim, founded there a cabinet of his own; but his heir, Charles Theodore of Sulzbach was so disinclined to the grander style of painting, in comparison with the cabinet pieces which he favored, that when, during the Seven Years' War, at the siege and bombardement of Düsseldorf by General Wangenheim, in 1758, the Gallery had been sent to Mannheim for protection, he returned it after six years, professedly for want of room, — and this notwithstanding the immense extent of the Mannheim Palace! The peculiar relations of this prince with France in the matter are not quite clear. Mannlich, in his manuscript memoirs, asserts that Denon, during the second visit of Napoleon to Munich, claimed a right to choose forty pictures from the Düsseldorf Gallery, according to an old treaty of peace made by Charles Theodore with the French. But King Max Joseph succeeded in obtaining from the Emperor a declaration that, even if such a contract existed, it should be

considered as void. Directly after the death of Charles Theodore, Max Joseph even had the intention of parting with these treasures. On the 17th of December, 1799, he wrote to von Utzschneider, who was at that time Councillor of Finance, that the exhaustion of his funds by the pressure of the war had forced upon him the resolution either to mortgage or sell the Düsseldorf Gallery, which, since the advance of Bernadotte in 1794, had been removed to Glückstadt. Utzschneider was authorized to enter into negociations with his London correspondents for this purpose, fortunately, however, without result.

Scarcely was the collection returned from Glückstadt to Düsseldorf, when, shortly before the surrender of the Duchy of Berg to France in return for the Margraviate of Ansbach, a third removal took place, this time to Kirchheimbolanden. Finally, on the 19th of January, 1806, this much travelled gallery was taken from what was then Fre nch territory, in twelve wagons with four and six span of horses, and, upon the evening of February 7th, arrived safely in Munich. (See the account by the superintendent of the removal, Professor Medicus of Würzburg, dated March 20th, 1806.)

In view of the unexampled influx of works of art into the Capital, between the years 1802 and 1806, it is remarkable that the Bavarian State and Court allowed no opportunity for further additions to escape them. Leprieur, Lucchesi and Artaria appear as active purchasing agents. Some chance acquisitions were particularly fortunate, such as the charming Paul Potter, obtained in 1803 from the Gallery of Cassel in exchange for Ribera's Mater Dolorosa; and the Portrait of Dürer by himself which was bought in 1805 of Councillor von Pez for 600 guldens, — a sum certainly not representing one hundredth part of its real value, and offering a wonderful contrast to the 4000 guldens paid thirteen years previously for the Portrait of a Capuchin by Raphael Mengs. The Altar with the St. Sebastian by Holbein was acquired in 1809, with fifteen other pictures, from the College of St. Salvator in Augsburg for 2710 guldens, and the Crown Prince, in 1810,

paid 340 ducats for the portraits of Wolgemut and Hans Dürer by Albert Dürer

About this time commenced the buying of works of the Italian masters of the Quattro- and Cinquecento, mainly through the influence of the Crown Prince, although his interest was still chiefly directed towards the collecting of antiques. It is true we find at first more mistakes with high-sounding names than really valuable acquisitions, yet the Raphael Altoviti, a most important work, was obtained as early as the year 1808, at an expense of 49000 lire. There was a still greater outlay at the conclusion of Peace in Paris, in 1815, where Dillis made purchases to the amount of 215000 francs. When it was possible to secure, from General Sebastiani, Murillo's Altar Piece from the Church of the Capuchins at Seville, and the large Madonna by Titian for 20000 and 40000 francs respectively, also, from the estate of the Empress Josephine at Malmaison, the Madonna in the Rose-Garden by Francia, and the Santa Conversazione by Cima da Conegliano for the extremely low prices of 15000 and 8000 francs, — four pictures which alone are worth more than was given for all the fifteen, — we must not complain if some, like the Madonna by Guercino for 10000, and the Venus Landscape by Albani for 24000 francs, were overpaid.

Though we find in these efforts to augment the collection many evidences of a blind groping, still the grand object of King **Ludwig I.** lies plainly before us. The views upon art prevalent during the first half of our century directed the attention of the purchasers to three schools which had formerly been inadequately represented in the Bavarian Gallery, namely the Early German and Flemish, and the Quattro- and Cinquecento of Italy. This is not the place either to explain or to criticize in detail the acquisitions of King Ludwig I. We can only be astonished at the fulness of insight and good-fortune, of perseverance and self-sacrifice, which, united in him, enriched the Bavarian Collection, in this province of art, with the best examples obtainable. We need only to bear in mind the magnificent works of Filippo

and Filippino Lippi, of Botticelli, Ghirlandajo and Perugino, and especially Raphael's two Madonnas: di Tempi and della Tenda, all of which were bought for large sums, yet far below their present value; as well as the Old Dutch and Old German collections of the Brothers Boisserée and of Prince Wallerstein, acquired, the first for 240000, the other for 54000 guldens. All these new additions were paid for by the King from his own private purse, and opened to the enjoyment of the public with the sole reservation of a fidei commissum

Even before the reception of the Düsseldorf Gallery, with its large requirements, it had been unquestionably evident, — since the increase from Mannheim, Zweibrücken and the Bavarian Palaces, and from the secularization, — that the space provided by the building in the Hof-Garten, though supplemented by the use of Schleissheim, Nymphenburg, and the disposable rooms in the Palace itself, was not sufficient for the accommodation of the pictures. Director von Mannlich consequently received instructions to prepare a plan for a new edifice, which design is still to be seen among the official records. The unsettled state of politics at that time fortunately prevented the fulfilment of this project. Some steps, however, were taken in the matter after the Peace of Paris, first by proposing to enlarge the structure of Charles Theodore's gallery, and later to use the place then available in the Bazaar. In 1822 the services of Klenze were engaged, and the so-called Zweibrücken Garden on the Brienner Strasse was bought for a location. But the design submitted in May 1823 to the committee of the Academy of Art was refused, because ot objections to the site proposed. A second plan, prepared in October of the same year, for the open lot of ground west of the Turken-Kaserne, obtained the acceptance of the Academy and the approval of the King. As Maximilian died in 1825 he did not see the laying of the corner stone, so that the building was carried on during the first decade of the reign of King Ludwig I.; not, however, without stirring up much strife, as the situation, then considered remote, was regarded as unfortunately chosen, and the luxury of silken tapestries,

at an expense of 35000 guldens, was actively opposed, both by the legislative bodies and the Society of Artists. The building was opened in 1836.

Directly after the removal of the paintings to their new quarters a threatening cloud appeared upon the horizon, claims upon the Düsseldorf Gallery being urged by that city and the Duchy of Berg, and, through them, by the Prussian Government. The protest made by the people of Düsseldorf against the removal of the pictures elicited from King Maximilian I. the remark that they might as well object to his Bavarian inheritance altogether, and there the matter rested until after the transfer of the Duchy of Berg to Prussia, when the opportunity was seized for publishing complaints in the »Rheinischer Mercur« of 1815 and in the »Deutscher Beobachter« of 1818. These agitations and the pressing representations of a Rhenish deputation to the King of Prussia obtained the first official notice from the government in 1837. An exchange of diplomatic notes was hereupon begun and carried on until February 27th, 1837, when, by a well-grounded explanation made by the Director of the Archives von Coulon, Bavaria so forcibly presented its just claims that the matter was permitted to rest again for thirty years.

The War of 1866 brought up the question anew; and, in consequence of the efforts made by the Diet and journals of the Rhenish Countries, (compare the essay by A. V Hardung: Zur Reclamation des Düsseldorfer Bilder-Galerie-Hauptschatzes. Drei Studien. Düsseldorf, 1868), it was decided in the thirteenth article of the Berlin Treaty of Peace, August 22^{d}, 1866, that the Claims upon the Düsseldorf Gallery should be brought to a decision by arbitration in a German court of judges. Years of painful suspense followed, which could not be entirely relieved by an occasional soothing word from the official press. As the melancholy train departed with the thirty millions paid to Prussia as indemnification for the war, all good Bavarians could but think with anguish that possibly a second might follow, with a freight which could never be replaced. Rumors were current of extensive preparations by jurists upon both sides, and, the case once

brought into court, there was good reason for anxiety as to its result. King Ludwig I. himself had observed, after reading the statement drawn up by von Coulon in the year 1837: »the right of possession should never be allowed really to enter the tribunals of justice, the decisions of which, in regard to ownership, were sometimes astonishing«. But the matter had not even come to a determination as to the German court before which it should be tried, when it transpired that, in the second clause of the Treaty of Alliance made between Bavaria and Prussia on November 23^{d}, 1870, it had been agreed by the government of the latter country that »the claims made in 1866 by Prussia upon the Gallery removed from Düsseldorf shall not be further pursued, and all rights in this regard are now and forever relinquished«.

The jurists of the Bavarian Crown who had studied most deeply into this affair seem, however, not to have felt much doubt as to its favorable issue, even in case of a trial. The founder of the Gallery, John William, had ordered, in the eighth paragraph of his will, dated 1693, that all the paintings should remain the property of the Electoral House. This explains the agreement between his successor, the Elector Charles Philip, and the Count-Palatine John Christian of Sulzbach, as well as the will made by the former in 1742: »cum vinculo perpetuo forever«. The Articles of Succession adopted between Max Joseph III. of Bavaria and the Elector Charles Theodore in 1766, 1771 and 1774 reiterate this condition of a fidei commissum, as does also the Article Separé in the Treaty of Peace of Teschen, made by the Elector of the Palatinate and the Duke of Zweibrücken on the 13th of May 1779. Moreover there is not one picture which can be proved to have been bought by the States, while many are well known to have been inherited, received in dowry, or acquired at the private expense of John William. Until the first years of our century the entire cost of maintaining the Collection had been borne by the Treasury of the Domain; and on the giving up of the Duchy of Berg into French possession the Gallery had not only been considered as not belonging to the Province, but had

even been removed to Kirchheimbolanden, a town then under French jurisdiction, where it had safely awaited the further disposition of the owner. The removal of the pictures to Munich had received the sanction and assistance of a French prefect; so that, when the Duchy was evacuated in favor of the Prussians, in 1815, the delivery of the Gallery to them had not been at all brought into question. The French Minister of Finance at Düsseldorf even inquired of the Bavarian Government, on the 23d of December, 1811, what disposal should be made of the picture-frames which had been left behind, — an opportunity for recovering these unfortunately not embraced by the Directors of the Munich Gallery because of certain considerations of taste.

All these arguments pointed so distinctly to a satisfactory issue that the Bavarian jurists were led to the opinion that the thirteenth article of the Treaty of Peace, made at Berlin in 1866, had only been introduced to settle forever this unpleasant question in the way most loyal, and at the same time most favorable for Bavaria. For if the Prussian Government had desired to obtain the Gallery at any price it could not have been prevented from adding the Düsseldorf Collection, to which it had at least some show of right, to the indemnification required after the War of 1866.

The arrangement of the pictures in the Pinakothek continued until recently, with few alterations, as it had been made by Dillis; partly for the reason that every change in the hanging occasioned difficulties with the silken tapestries, and was thus as injurious to the general effect as it might be advantageous to individual works. Certain changes, made in the years between 1860 and 1870, brought to light such unsightly patches and inequalities in the tapestries that their condition was not endurable, and an entire renewal of the wall-covering could be no longer delayed. Advantage has been taken of this circumstance to reorganize the arrangement of the pictures, improving it in several directions. The just complaints, frequently made in later years, in regard to the protection of the paintings in the Palace at Schleissheim have been in so far attended to that at least the most valuable of

these were removed from that Gallery to Munich, where they are certainly more accessible to general enjoyment. To this end it was indispensible to gain more room in the Pinakothek; this has been done by adapting and opening three halls, previously otherwise occupied, which again made possible a better ordering of the pictures, historically, as well as in regard to quality.

Although the works had originally been grouped according to schools, still it was necessary to correct certain errors of historical arrangement, as well as to make good some disturbances of their order which had resulted from occasional rehangings.

It is evident that this reorganization required an entirely new writing of the catalogue. In this it has been found necessary to give up the former numbering, as, besides the frequent exchanges of pictures which have hitherto taken place between Munich and the other Bavarian Galleries, more than a hundred numbers have recently been sent back to Schleissheim, and twice as many brought to the Pinakothek from that place. A similar interchange has in a few instances been effected with Nuremberg. The objections attendant upon the sacrifice of the old numbers, already widely known in technical literature, has been met by placing them in brackets beside the new. The numbers published in the catalogue of the Schleissheim Gallery by Teichlein in 1875 have been similarly added to those pictures lately brought from that Palace to Munich. An alphabetical system of arrangement, first proposed, seemed impracticable because many of the paintings are without the names of the artists, or, in the present stage of research, are liable to alteration. A mere designation by schools would not agree well with the alphabetical method, as by it a search for the anonymous pictures is rendered difficult. Experience has shown also that the frequent double names of the masters cause much confusion in such an arrangement. The condition of the Munich Gallery strengthened this conclusion; for, as the order of the paintings always has been and still is historical, it was fitting to frame the catalogue also historically. By this the relative position of the

pictures upon the walls and in the list very nearly coincides, and the use of the catalogue as a guide is much facilitated. The search for the pictures is rendered the more easy by an additional index; and, still further to lighten the labors of special inquirers, a table is adjoined which compares the former numbers according to the catalogue published by Marggraff in 1879, with those at present adopted.

This examination into the Collection resulted in many additions, corrections and certifications of the signatures and monograms, which, whenever it appeared desirable, have been reproduced in fac-simile in this book. The researches into the history of individual paintings proved less satisfactory, as might have been expected from the meagre condition of the archives. The registers of the Royal Pinakothek and of the Bavarian Archives were thoroughly searched for information concerning the pictures, but the result was unimportant. It was generally possible only to ascertain from which of the various galleries of the House of Wittelsbach the works had been removed, or from what previous owner they had been purchased. The references made to special literature are limited to points of greatest importance, that the conciseness of the catalogue may conduce to its general usefulness. Thanks are due to Director Dr. Bode, and to Dr. L. A. Scheibler in Berlin, for their service in looking through and correcting the proof; and also to A. Bredius of Amsterdam, who offered his notes for the use of the above-mentioned gentlemen. The latest scientific catalogues: of Schwerin by Dr. Schlie, of Brunswick by Dr. Riegel, and of Berlin by Dr. Meyer, could only be consulted in part, because of the advanced state of the present work at the time of their publication; still they assisted in the correction, especially of the biographical notices, to which, however, considerable attention had been given in the former catalogue by Marggraff. The notes concerning the indentification of the pictures, added by Dr. Eisenmann to the last edition of that work, deserve a creditable mention. For the list of photographs, engravings and other reproductions, attached to the present volume, we are indebted to the Curator of the Royal Bavarian Cabinet of Engravings, Dr. W. Schmidt.

Otherwise, with exception of this Introduction, the reexamination of the paintings in the Pinakothek, and the writing of this Catalogue, have been the combined work of Ad. Bayersdorfer, Curator of the Gallery at Schleissheim, and of the undersigned.

Dr. Franz von Reber.

HALL OF THE FOUNDERS.

The six life-size oil paintings in this hall represent those princes of the House of Bavaria, and of the Electoral Palatinate, who have been prominent in founding or increasing the Collection of Pictures.

1. Elector Maximilian I of Bavaria (1597—1651). Founder of the Gallery in the Palace built by him at Munich.

Painted by Nic. Prugger. Canvas, 2.45 m. h., 1.42 m. br.

2. Elector Maximilian Emanuel of Bavaria (1679—1726). Founder of the Gallery at Schleissheim.

Painted by Martin Maingaud, 1703. — Canvas, 2.45 m h., 1.45 m br.

3. Elector John William of the Palatinate (1690—1716). Founder of the former Düsseldorf Gallery.

Enlarged by J. Richter, in 1835, from the original by van der Werff, now in the Pinakothek. Canvas, 2.45 m h., 1.42 m br.

4. Elector Charles Theodore of the Palatinate and of Bavaria, (1777—1799). Chief founder of the Gallery at Mannheim. Upon the table the Electoral hat and the Imperial crown.

Signed: Pompeo de Batoni, ad vivum pinxit, Romae MDCCLXXV. Canvas, 2.45 m h., 1.42 m br.

5. Maximilian Joseph, Elector 1799, King of Bavaria as Maximilian I, 1806—1825, united the collections of Bavaria and of the Palatinate.

Signed: J. V. Stieler, 1822. — Canvas, 2.45 m h., 1.47 m br. Engr. by C. Hess.

6. Ludwig I., King of Bavaria (1825—1868). Laid the corner stone of the Pinakothek April 7th. 1826; and enriched the Gallery with the Boisserée Collection, and that of Prince Wallerstein.

Signed: J. Stieler, 1826. — Canvas, — 2.45 m h., 1.45 m br. — Engr. by Alb. Reindel.

EARLY SCHOOLS OF THE LOWER RHINE AND OF THE NETHERLANDS.

Halls I and II. — Cabinets I—III.

A.

MASTERS OF COLOGNE AND OF THE LOWER RHINE.

Master William of Cologne and his School.

William of Cologne is mentioned in 1380, his style was dominant until 1425.

1. (607.) St. Veronica with the Handkerchief, upon which is the face of the Saviour with the Crown of Thorns. Below, in each corner of the picture, are three little angels singing.

Wood, gold-ground. — 0.76 m h., 0.47 m br. — Boisserée Collection. Lith. R. Strixner. — One of the few works by the painter called, upon rather slight grounds, Master William. A very similar, but weaker, picture is in the National Gallery at London (No. 687.) — Hall I.

2. (608.) The Virgin, seated upon the throne, holds in her right hand a rose, and with the left the Child upon her lap, who plays upon a stringed instrument which an angel holds towards Him. Near the throne stand St. Catharine and St. Barbara; in the foreground, seated upon the turf, are St. Agnes and St. Apollonia. Blue winged angels, making music, rise towards the throne and surround it; two of them hold a crown above the head of Mary. School of this master.

Round painting upon wood, gold-ground. — 0.75 m in diam. Boiss. Coll. Cab. I.

Stephen Lochner (Lothener), and his School.

Master Stephen painted the altar-piece of the Cologne Cathedral soon after 1426, and died in 1451.

3. (605.) St. Anthony the Hermit, with staff and bell; His Holiness Pope Cornelius, with tiara, cross and drinking horn; St. Magdalen with the vase of ointment; and the figure of the donor on a smaller scale.

Wood, dark ground. — 1.20 m h., 0.80 m. br. — Boiss. Coll. — Lith. by Strixner. — Nos. 3 and 4 are the outer pictures upon the wings of a large altar-piece, a gift of the Muschel-Metternich family of Cologne, formerly in the Church of St. Laurence in that city. The inner paintings of both wings, representing in twelve divisions the Martyrdom of the Twelve Apostles, are at present in the Städel Museum at Frankfurt on the Maine, wither they were removed from the Tossetti Collection of Cologne. The centre, with the Last Judgement, is preserved in the City Museum at Cologne. The Pictures in the Pinakothek were taken in exchange by Melchior Boisserée, 1812, from Mr. Tossetti or Cologne. (Compare: »Sulpiz Boisserée«, Vol I, 1862, P. 173.) — Hall I.

4. (606.) St. Catharine with the sword and wheel; St. Hubert with crozier and book, upon the latter the stag; St. Quirinus in the costume of a knight, holding a lance with a red pennant. Below is the donor. See No. 3.

Wood, dark ground. — 1.20 m h., 0.80 m br. — Boiss. Coll. — Lith. by Strixner. — Hall I.

5. (1337.) The Virgin, enclosed by a hedge of blooming roses, pinks and strawberries, sits upon a yellow cushion. Upon her lap she holds with both hands the Child in the act of blessing. Four angels are occupied in gathering and bringing flowers. Above, at the left, is God the Father, and opposite, the Dove, amidst angels and clouds.

Wood. — 0.36 m h., 0.27 m. br. — Private possession of the King. Free repetition of a painting by Stephen Lochner in the Museum at Cologne. — (Compare: W. Schmidt. Zeitschr. f. bild. Kunst, XV. Beibl. col. 635.) — Cab. 1.

6. (603.) Christ upon the Cross. On the right the Virgin with John the Evangelist, Peter and James Major; on the left Andrew, Thomas and Bartholomew. Centre-piece of Nos. 7 and 8.

Wood, gold-ground. — 1.32 m h., 1.63 m br. Boiss. Coll. — From the Church or St. Laurence in Cologne. — Hall I.

7. (602.) The Apostles Philip, Matthew and James Minor. The figures stand before richly-patterned tapestries which are upheld by little angels. Upon the reverse: St. Christopher with the Child, in a landscape. In a division, by a later hand: »Maria salutavit Elisabeth. Luc. I.« Right wing of No. 6.

Wood, gold-ground. — 1.32 m h., 0.76 m br. — Boiss. Coll. — Obtained as above. — Hall I.

8. (604.) The apostles Simon, Judas, Thaddeus and Matthew (with a mace). Upon the reverse, much injured: in a landscape, St. Maurice, or Gereon, with a shield and the banner of the cross. In a division: »Unde hoc mihi, ut veniat matr Dmni ad me?« Left wing of No. 6.

Wood, gold-ground. — 1.32 m h., 0.76 m br. — Boiss. Coll. — Obtained as above. Hall I.

9. (593.) The Abbot St. Benedict with the three Apostles Philip, Matthew and James Minor, standing under gilded tabernacles of Gothic architecture. In a division below are richly mounted skulls as relics in a golden shrine. Figures half life-size.

Wood, gold-ground. — 2.00 m h., 1.50 m br. — Boiss. Coll. — Lith. by Strixner. Nos. 9 to 18 formerly belonged to a large folding altar with-double wings, in the church of the Benedictine Abbey at Heisterbach in the Siebengebirge. The figures of the eight apostles and saints (Nos. 9 and 10) decorated the inner side of the outer wings; representations from the life of Christ and of the Virgin (Nos. 11 to 18) the outer side of the inner, and the inner side of the outer wings. There were originally sixteen panels; of these four paintings of scenes from the Passion are in the Gallery at Augsburg; two: the Scourging and the Entombment, were obtained from the Boisserée Brothers, in exchange, by Wallraf, and by him were transferred to the Wallraf-Richartz Museum at Cologne. The whereabouts of two others is not to be ascertained. — Hall I.

10. (594.) The Abbot St. Bernard with the Apostles Bartholomew, Simon and Matthew. Accessories like No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. Boiss. Coll — Lith. by Strixner. — Hall I.

11. (595.) The Annunciation. The angel Gabriel in a priest's mantle, with uplifted wings and the golden staff of a herald, kneels before the Virgin. Above are the Dove, and the half-figure of God the Father. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

12. (596.) The Visitation of Mary. Upon the right the tower-like house of Elizabeth, in the Gothic style, with a Hebrew inscription. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

13. (597.) The Nativity. The Virgin in a straw-thatched wooden hut kneels adoring the Child, who lies before her surrounded by a mandorla, or elongated nimbus (called by some English writers by its Latin name: vesica pisces.) In the background, the manger with the two animals. See No. 9.

Wood. gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by F. Schnorr. — Hall I.

14. (598.) The Adoration of the Magi. The Virgin sits before the hut with the Child upon her lap, to whom the gray haired King, kneeling, offers a box filled with gold coins. The two others wait, standing, with gold cup and covered goblet. See No. 9.

Wood, gold-ground. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by R. Strixner. — Hall I.

15. (609.) Christ upon the Mount of Olives, in the foreground, the Three Disciples sleeping. Above the landscape, gold-ground with colored pattern. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Lith. by Strixner. — Hall I.

16. (599.) Christ, in a red mantle and with the banner of the cross, appearing to the Apostles after the Resurection. He shows to St. Thomas the wound. Through the door of the hall is visible a gold-ground with colored pattern. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Hall I.

17. (600.) The Festival of Whitsuntide. The Virgin amidst the Apostles, who, sitting upon wooden benches, are grouped in a circle around her. Above Mary is the Dove. Background, gold, with colored pattern upon both sides of the hall. See No. 9.

Wood. — 0.98 m h., 0.72 m br. — Boiss. Coll. — Hall I.

18. (901.) The Death of the Virgin. The Apostles are gathered about the bed; Peter holds the sprinkle, John the burning candle. Above, Christ in half-figure with the soul of Mary as Queen of Heaven. See No. 9.

Wood, gold-ground with colored pattern. — 0.98 m h., 0.72 m br. — Boss. Coll. — Hall I.

19. (1338.) The Virgin, kneeling, adores the Child, who lies naked in a golden mandorla. Above, the Dove in a gold nimbus. In the background the Annunciation to the Shepherds.

Wood, gold-ground. — 0.78 m h., 0.46 m br. — Boiss. Coll. — Cab. 1.

20. (1339.) Christ upon the Mount of Olives. The cup before Him is drawn in black upon a gold-ground. In the foreground, the Three Disciples sleeping. The betrayer, followed by soldiers, appears behind the fence of the garden in the right background. Companion-piece to the preceding.

Wood, gold-ground. — 0,78 m h., 0.46 m br. — Boiss. Coll. — Cab. 1.

21. (1336.) The Nativity. The new-born Child lies upon a linen cloth, adored by the Virgin, by St. Joseph, who holds a lantern, and by five angels, kneeling. Angels in the air, robed in blue, sing the gloria, and bring the message to the shepherds, one of whom has already arrived and looks through the central window. Upon the reverse: Christ at Emmaus, in a small chamber, is in the act of breaking bread.

Wood, each nimbus gilded. — 0.99 m h., 0.99 br. — Boiss. Coll. — (Compare: W. Schmidt, Zahn's Jahrb. V. 47.) — Hall I.

Master of the (Lyversberg) Passion*) and his School.

Under the influence of the early Dutch painters, especially of Dierick Bouts.

22. (613.) Joachim and Anna at the Golden Gate. In the background, Joachim with the shepherds, and again nearer, speaking with the angel who assures him that his prayer has been heard. Upon the reverse: the upper part of a Crucifixion.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. Phot. by Hanfstängl. This and the following six panels containing scenes from the Life of the Virgin, formed originally the inner side of the wings of a large folding altar (polyptych) in the Church of St. Ursula at Cologne. The eighth picture, the Presentation of Christ, is in the National Gallery of London. (No. 706.) Cab. 1.

23. The Birth of the Virgin. In a double bed covered with red, rests the mother Anna, to whom one servant brings the new born babe, and another the swaddling clothes. Two women are conversing near them. In the fore-ground, at the left, three women are preparing the bath, while, on the right, another takes linen from a chest. See No. 22.

Wood, gold-ground. — 0.82 m h., 1,08 m br. — Boiss. Coll. Until 1882 in the Chapel of St. Maurice in Nuremberg. Cab. 1.

24. (614.) The Virgin enters the Temple, in presence of her parents and relatives. In the rood loft of the Gothic choir six winged angels, in blue, are singing. In the

*) This designation is derived from eight Pictures of the Passion, formerly in the possession of the City Councillor Jacob Lyversberg of Cologne, which have been, since 1864, in the Wallraf-Reichartz Museum in that city. The name appears not quite fitting, inasmuch as these Passion Pictures betray the weaker hand of an assistant far more than do the Scenes from the Life of the Virgin, and the others in the Pinakothek by this master.

foreground, at the foot of the temple steps, are two dogs playing. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

25. (615.) The Marriage of Mary and Joseph. The High Priest, with a blessing, unites the hands of the bridal pair, who kneel upon the step of a Gothic altar. Next to the altar are the figures of Moses and two prophets, in the centre a sheet with Hebraic inscription. Upon the reverse: the upper part of a Coronation of the Virgin. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Lith. by Strixner. Phot. by Hanfstängl. — Cab. 1.

26. (616.) The Annunciation. Winged angels in blue hold the golden hangings in the background, above which, in a glory of angels, is God the Father. In the rays emanating from His mouth float the Dove and the Child bearing the cross downwards towards Mary. Upon the reverse: the lower part of the Crucifixion. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Lith. by C. Heindel. — Cab. 1.

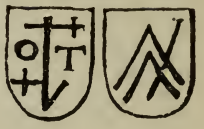
27. (617.) The Visit of Mary to Elizabeth. In the background, a landscape with hills, a town and castles. On the right stands a female servant holding a fur mantle and overshoes. At the left kneels the donor in a garment of damask lined with black fur. Before him a coat-of-arms with three red ties upon a silver-ground and a helmet ornamented with a stag's head in silver. See No. 22.

Wood, gold-ground. — 0.82 m h., 1.08 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

28. (618.) The Assumption of the Virgin. She is borne upwards by two angels, and received by Christ. The Apostles, who stand around a closed Gothic sarcophagus, ornamented with figures of the prophets, gaze after the transfigured Virgin. Upon the reverse: the lower part of the Coronation of the Virgin. See No. 25.

Wood, gold-ground. — 0.82 m h., 0.18 m br. — Boiss. Coll. — Lith. by C. Heindel. — Phot. by Hanfstängl. — Cab. 1.

29. (625.) The Coronation of the Virgin. God the Father, with the papal tiara, enthroned near the Saviour, holds with Him the crown, in the act, of placing it upon the head of

Mary. Angels singing and playing, surround and sustain the celestial throne. Below kneel the donors, man and wife, coats-of-arms before them with the signs: 

Wood, gold-ground. — 0.82 m h., 1,31 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

30. (Schl. 552.) The Adoration of the Magi. Two kings kneel, at the right and left, before the Madonna, who sits facing the front. Behind them stand the third king, and, on the right, Joseph. In the background, on the left are followers with three banners.

Wood. — 1.85 m h., 1.32 m br. — Boiss. Coll. — Hall II.

31. (611.) The Twelve Apostles. In the centre, John the Baptist and John the Evangelist. On the sides stand Thomas with Bartholomew and Matthew with Peter, (names in each nimbus.) Figures half life-size. Central picture of the two following panels, which together seem to have formed a predella, or pedestal of an altar.

Wood, gold-ground. — 1.20 m h., 1.27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

32. (612.) The Apostles Paul, Simon and Philip (names in each nimbus). Figures half-size. Right wing of the preceding. Upon the reverse: The Nativity. The Virgin and three angels worship the Child lying before them. To the left kneels Mary in adoration, on the right stands Joseph holding a light. In the background the Annunciation to the Shepherds.

Wood, upon the obverse gold-ground, — 1.20 m h., 0.86 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

33. (610.) The Apostles Andrew, Matthew and James Minor (names in each nimbus). Upon the reverse: the Annunciation. Figures half life-size. Left wing of the preceding.

Wood, upon the obverse gold-ground. — 1.20 m h., 0.86 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall I.

34. (622.) Christ upon the Cross. Upon one side is the Virgin in the attitude of prayer, with St. Ursula and her virgins; upon the other St. John the Evangelist and St. Gereon. The donor kneels at the fort of the cross. Upon the back of the panel the contemporary inscripition:

aº MCCCCLXVI Ī Festo anunciatōis īcarnacōis xpī obiit honestus ē eccellens i theologia m(agi)ster (canoni)cus (eccle undecim) miliū virginū Bernard' de Reyda hic sepult', Orate deū pro eo.

from which it appears that this painting formerly ornamented the Mortuary Chapel of Canon Bernard de Reyda (died 1466) in the Church of St. Ursula at Cologne. School of this master.

Wood, gold-ground. — 0.88 m h., 1.03 m br. — Boiss. Coll. — Cab. 1.

35. (620.) St. Cunibert, bearing the model of a church, the Dove upon the mitre. St. Jerome, robed as a cardinal, with the lion. Upon the reverse: the Annunciation. School of this master.

Wood, upon the obverse gold-ground. — 0.78 m h., 0.56 m br. — Boiss. Coll. — Cab. 1.

36. (1286.) The Virgin as Queen of Heaven, surrounded by a glory of rays and sitting upon a silver crescent moon. The Child lies upon her lap. Nimbus, crown, rays and stars are golden. School of this master.

Wood. — 1.03 m h., 0.77 m br. — Boiss. Coll. — Hall I.

37. (654.) St. James, with sword and book. Background, Gothic architecture. School of this master.

Wood, — 1.01 m h., 0.30 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

38. (660.) St. Anthony the Hermit, with staff, bell and torch, treading upon a devil. Background, Gothic architecture. Companion-piece to the preceding.

Wood. — 1.01 m h., 0.30 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

39. (1349.) St. Jerome as a cardinal, in half-figure, the hands resting upon a book. Upon the reverse: three martyrs pierced with thorns. School of this master.

Wood, upon the obverse gold-ground. — 0.48 m h., 0.27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Cab. 1.

40. (1350.) St. Barbara with chalice and host; half-figure. Upon the reverse: St. Ursula with her virgins in the ship. Companion-piece to the preceding.

Wood, upon the obverse gold-ground. — 0.48 m h., 0,27 m br. — Boiss. Coll. — Lith. by N. Strixner. — Cab. 1.

Cologne Master, called of St. Severinus,

worked between 1480 and 1500. (Comp.: L. A. Scheibler, die hervorragendsten Meister und Werke der Kölner Malerschule. Bonn 1880. p. 47 ff.)

41. (87.) Christ upon the Mount of Olives. In the foreground, the Three Disciples are sleeping. Behind them, upon the right, Christ kneeling before the angel. In the background, representation of the Seizure.

Wood. — 1.24 m h., 1.02 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Appears, notwithstanding some difference in the dimensions, to hare belonged, with the following and with an Assumption of the Virgin, now in the Gallery of Augsburg, to one altar piece. — Hall II.

42. (90.) The Deposition. On the right, middle-distance, the Entombment. In the background, Golgotha, with the thieves still hanging. See No. 41.

Wood. — 1.26 m h., 0.85 m. br. — Boiss.-Coll. — Cab. 2.

Cologne Master, called of the Holy Companionship (der heiligen Sippe), and his School.

Appears after 1486. (Comp.: L. A. Scheibler, Schongauer und der Meister des Bartholomaeus. Repertorium f. Kstw. VII. p. 57.)

43. (32,) The Circumcision of Christ, in a Gothic Hall. The donor and donatrice, on the right and left, kneel at their prayer desks, the escutcheons upon which bear on the one side a black lion upon a ground quartered with blue and gold, upon the other the following sign: This sign reappears on the escutcheon in a painted window, opposite to which is another with the mark: In the left background, the Nativity, at the right the Adoration of the Magi. Centre piece to the two following panels.

Wood. — 1.00 m h., 1.95 m br. — Boiss. Coll. — Lith. by J. Bergmann. Centre of a triptych from the Church of St. Columba at Cologne. — Hall I.

44. (637.) In the centre St. John the Evangelist; on the sides the standing figures of St. John the Baptist and St. Bartholomew. Background, a landscape with the Visitation. Left wing of the preceding.

Wood. — 1.00 m h., 0.90 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Hall II.

45. (648.) St. Christina. At the sides St. Magdalen and St. Barbara. In the background two churches with cupolas, and in the centre a castle on an island in a lake. Right wing of the preceding.

Wood. — 1.00 m h., 0.90 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Hall II.

46. (1343.) St. Jerome as a cardinal, accompanied by his lion. St. Peter with book and key. Beyond, St. Joseph with a staff, leading the Child. In the background a tapestry which closes a hall of columns.

Wood. — 0.90 m h., 0.90 m br. — Boiss. Coll. — Hall I.

47. (621.) The Adoration of the Magi. The Virgin sits with the Child in a ruin, under a canopy upheld by angels. One of the kings, kneeling, kisses the feet of the Child; behind Mary the figure of Joseph is partly visible. Upon the reverse: the Trinity. God the Father enthroned beneath a canopy, the green hangings of which are opened by angels. He holds in his lap the body of Christ, above whose head floats the Dove. Below, on the right, kneels a nun.

Wood, gold-ground. — 1.19 m h., 0.86 m. br. — Boiss. Coll. — Hall I.

Cologne Master, called of (Boisserèe's) Bartholomew, worked between 1490 and 1500. Also called the Master of the Altar of St. Thomas and of the Altar of the Cross; after two pictures in the Museum of Cologne.

48. (631.) In the centre St. Bartholomew, with book and knife; on the left St. Agnes reading in a book; on the right St. Cecilia playing upon a small organ which is held by an angel. Centre piece of the two following panels.

Wood. — 1.28 m h., 1.59 m br. — Boiss. Coll. — Lith. by N. Strixner, of Bergmann and Heindel. Phot. by Hanfstängl. The picture, with its two following wings was originally in the Church of St. Columba at Cologne. Ascribed by A. v. Wurzbach (comp. his Martin Schongauer, Wien, 1880 p. 61 etc.) to Schongauer. For a contrary opinion see C. A. Scheibler. (Repert. d. Kunstw. VII. 1.) — Hall II.

49. (630.) St. Christina with millstone and two arrows. St. James Minor with club and book. Right wing of the preceding.

Wood. — 1.28 m h., 0.74 m br. — Boiss. Coll. — Lith. and phot. as above. — Hall II.

50. (632.) St. John the Evangelist invoking the cup, St. Margaret with the cross in her hands, and the dragon at her feet. Left wing of the preceding.

Wood. — 1.28 m h., 0.74 m br. — Boiss. Coll. — Lith. and phot. as above. — Hall II.

Lower Rhenish, about 1500.

51. (685.) The Flight into Egypt. St. Joseph leads the ass upon which sits the Virgin with the Child.

Wood. — 0.54 m h., 0.39 m br. — Boiss. Coll. — Lith. by Jungermeier. Cab. 3.

52. (682.) The Bearing of the Cross. Christ fallen under the burden of the cross, which Simon helps to carry, stretches forth his hand for the handkerchief held towards him by St. Veronica, who kneels at the left. In the right foreground two mocking boys.

Wood. — 0.73 m h., 0.57 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. — Cab. 1.

53. (653.) The Saviour, teaching, in a purple mantle, holding the crystal globe. Breast piece, full face.

Wood, black-dotted gold-ground. — 0.52 m h., 0.37 m. br. — Acquired in 1802 from Mannlich. — Cab. 1.

54. (659.) The Virgin, with folded hands, and head covered with white drapery. Breast-piece, full face. Companion piece to the preceding.

Wood, black-dotted gold-ground. — 0.52 m h., 0.37 m br. — Acquired in 1802 from Mannlich. — Cab. 1.

Master of the Death of the Virgin, and his School.

This Master, named after the fellowing picture — perhaps a pupil of Jan Joest wan Kalkar — seems to have been of Dutch descent, and to have been influenced by Quentin Massys. He worked chiefly in Cologne, between 1510 and 1530.

55. (662.) The Death of the Virgin. The Virgin lies in a canopied bed, with red curtains and a red covering. St. John, with a blessing, takes the candle from her right hand; St. Peter kneels upon the other side, in a pluvial, with cross and sprinkle, while other apostles bring the holy water, swing the censer, or stand deep in sorrow or in prayer. Room of the Renaissance style; at the left an altar, through the door and window the view of a town.

Wood. — 1.27 m h., 1.54 m br. — Boiss. Coll. — Lith. by N. Strixner. Engr. by H. Walde in E. Förster's Denkmalen d. d. Kunst. Phot. by Hanfstängl. — This picture and the two following wing pieces were originally in the Church of St. Mary of the Capitol in Cologne. They were a gift to the so-called Toxal Altar of that Church by the families Hacquenay, Salm, Merle and Hardenrath. A smaller repetition of this altar piece, with the centre picture considerably changed, taken from the private chapel of the Hacquenay family (comp. Merle, Familie Hacquenay und deren Kunstliebe) is now in the City Museum of Cologne, (No. 207). We need not necessarily accept the date 1515, carved in the frame of this latter work, for the Munich triptych, which seems rather to be ascribed to the later period of the sculptures of the lecturn in the Church of the Capitol, dated 1523. — Hall II.

56. (661.) St. George and St. Nicasius; under their protection, kneeling, are two donors of the Hacquenay family, in dark steel armor. Background, romantic landscape. Upon

a prayer-desk, and also in the left corner, is a coat-of-arms with a white horse upon a red ground. Upon the reverse, gray in gray: St. Christopher and St. Anna; at the left, above the same coat-of-arms. Figures half life-size. Left wing-piece to No. 55.

Wood. — 1 27 m h., 0.70 m br. — Boiss. Coll. — Lith. by N. Strixner. — Hall II.

57. (663.) St. Christina with the millstone and St. Gudula with a lighted lantern, to which a little imp is holding. Before kneel two women of the families of Merle and Hardenrath. Background, romantic landscape. On the praying-desk and in the right corner is a coat-of-arms with three little caps, and another with three ravens, both upon a blue ground. Upon the reverse, gray in gray: St. Sebastian and St. Roch; above, at the left, the coat-of-arms with the three caps. Figures half life-size. Right wing-piece to the two preceding pictures.

Wood. — 1.27 m h., 0.70 m br. — Boiss. Coll. — Lith. by N. Strixner, by the same the half-figure of St. Christina on a larger scale. Both the wings phot. by Hanfstängl. — Hall II.

58. (686.) Christ upon the Cross; on the right the Virgin, on the left St. John; St. Magdalen clasps the foot of the cross. Three angels receive the blood in a cup. Background, varied landscape. School copy of the central picture of a triptych in the Museum at Naples.

Wood. — 0.76 m h., 0.57 m br. — Boiss. Coll. — Lith. by Strixner and Schöninger. — Cab. 2.

59. (656.) The Repose upon the Flight into Egypt. The Virgin sitting, in a gray-violet dress, with a bright-red mantle, offers her breast to the Child. Varied landscape. On the right, in the middle-distance, is St. Joseph under trees with the grazing ass. School of this master.

Wood. — 0.61 m h., 0.46 m br. — Boiss. Coll. — Lith. by Bergmann. — Cab. 2.

Master of Frankfort,

so called from his chief works in the City and Städel Museum of Frankfort on the Main. Apparently influenced by Quentin Massys. Worked about 1520.

60. (702.) The Deposition. The body of Christ, lies upon the ground, under the cross, held by Joseph of Arimathea, mourned by the Holy Women and by John

and Nicodemus. Three angels float above. In the background, Jerusalem with Gothic towers; on the left Mount Calvary with the Crucifixion. Centre-piece to the fellowing.

Wood, curved above. — 1.02 m h., 0.70 m br. – Boiss. Coll. — Lith. by Strixner and Schöninger. — This triptych was originally in the Church of the Carthusians in Cologne. The identification of this master with Konrad Fyoll, whe worked before 1500, is an error on the part of Passavant. — Cab. 2.

61. (701.) The Carthusian abbot, Hugo, with the swan. He lays his hand upon the donor, who, praying, supports his hands upon a bench. Background, varied landscape, left wing-piece of the preceding.

Wood, curved above. — 1.02 m h., 0.29 m br. — Boiss. Coll. — Lith. as above. — Cab. 2.

62. (703.) St. Catharine with the wife of the donor, who, kneeling, with a red rosary, lays her folded hands upon a footstool. Background, landscape with the Martyrdom of the Saints. Right wing-piece of the preceding.

Wood, curved above. — 1.02 m h., 0.29 m br. — Boiss. Coll. — Lith. as above. — Cab. 2.

Victor and Henry Dünwegge,

according to the Chronicum Dominicarum Tremonensium worked in 1521 for the Fraternity of the Holy Cross at Dortmund in Westphalia. (Comp.: Woltmann-Woermann Gesch. d. Mal. II. 500—502. — L. Scheibler, Maler und Bildschnitzer der sog. Schule von Kalkar. Zeitsch. f. b. K. XVIII. p. 28 ff.)

63. (91.) The Crucifixion. A composition with many figures. The three crosses with Christ and the thieves; at the right four horsemen, at the left the Holy Women with St. John and St. Longinus the Centurion. In the background, on the left, the Bearing of the Cross and Jerusalem; on the right, the Decent from the Cross, with John and Mary. About 1500.

Wood. — 1.29 m h., 1,67 m br. — Boiss. Coll. — Formerly ascribed to C. Engelbrechtsen, its correct attribution is due to Eisenmann and Scheibler. — Hall II.

64. (85.) The body of Christ borne by Joseph of Arimathea and Nicodemus; on the left is St. Peter, on the right St. John the Evangelist. Behind the group the two thieves on their crosses, and, at the foot of the central cross, Mary with John. In the foreground kneel the donor and donatrice.

Wood. — 1.29 m h., 1.00 m br. — Derivation unknown. — Formerly attributed to Geraert of Haarlem; ascribed by Scheibler to a follower of the Master of the Holy Companionship, but appears more nearly related to the style of the Dünwegges. — Hall II.

Westphalian, about 1500. (Master of Cappenberg).

65. (Schl. 1317.) The Crucifixion. Christ upon the cross, between the two thieves, is pierced by the lance of the blind Longinus. The Magdalen, kneeling, clasps the foot of the cross; from her mouth issue the words in gold letters: amor meus crucifixus est.

Wood. — 0.52 m h., 0.38 m br. — Zweibrücken Gallery. — Cab. 3.

Westphalian Master, (1520).

66. (Schl. 1331.) St. Stephen and St. Maurice. Figures of half life-size standing in a landscape. The gold ground of the sky has been painted over in modern times. Below, on the right, is inscribed: 1520. Upon the reverse: the Beheading of a great number of Martyrs. The bodies are thrown into a well in the middle distance. In the background a city with many towers. Above is Christ receiving the souls. Below, on the right, is inscribed: 1520.

Wood. — 1.36 m h., 1.04 m br. — Came into the possession of the State in 1802 from Freising. The centre-piece belonging to Nos. 66 and 67, representing Christ upon the Cross with figures on either side, is now in the Episcopal Museum at Freising. — Hall II.

67. (Schl. 1332.) St. Wolfgang (?) and St. Gregory the Moor; the former with the episcopal insignia, holding in his right hand the model of a Romanic cathedral, probably that of St. Gereon in Cologne; the latter in armor, with shield and banner. Background, landscape, with gold-ground in place of sky. Upon the reverse: a Martyrdom. In the foreground sit three soldiers carousing over three dead bodies; in the background, a saint riding a horse is assailed by another group of soldiers. Background, landscape. Above, God the Father receives the souls borne upwards by angels. At the left, below, is inscribed: 1520. Companion-piece of the preceding.

Wood. — 1.36 m h., 1.04 m br. — Came into the possession of the State in 1802 from Freising. — Hall II.

Bartholomew Bruyn (Brun), and his School,

born in Cologne 1493, died in that city in 1556 or 1557. Imitator of the Master of the Death of the Virgin; afterwards influenced by the Italian style.

68. (670.) Christ upon the Cross. On the right is the Virgin in the attitude of prayer; on the left St. John and

St. Barbara. The Magdalen, weeping, clasps the foot of the cross. Background, landscape with a view of Jerusalem. Below are the three donors, among whom is a white-robed monk. Early period.

Wood. — 0.95 m h., 0.73 m br. — Boiss. Coll. — This panel is the centre-piece of an altar from the Church of the Carthusians at Cologne, of which the four following numbers are the wings. — Cab. 2.

69. (671.) A bishop, with a lance in the right hand, and the model of a Romanic church in the left. Perhaps Lambert, Bishop of Tongres. Below kneels the donatrice. Background, landscape. Left wing-piece of the preceding.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

70. (673.) St. Agnes, reading in a book. Before her kneels the donatrice. Background, landscape. Right wing-piece of the preceding.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

71. (672.) Emperor Henry the Holy, in a mantle over his armor, with sword and the model of a church. Half gray-in-gray. Background, architecture. On the right, below, upon a shield the following signs, which probably relate to the donors.

Separated reverse of No. 69.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

72. (674.) St. Helena with cross and book. Half gray-in-gray. Background, architecture. On the left, below, upon a shield, the following signs, which probably relate to the donors.

Separated reverse of No. 70.

Wood. — 0.95 m h., 0.32 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

73. (668.) St. John the Evangelist, blessing the cup; behind him a parapet of masonry, above which a landscape with a mill is visible. Full figure, to the right. Upon the reverse: the donor with his two sons to the right; knee-piece, half life-size. Above, on the left, a coat-of-arms with three black birds upon a red upper field and blue and white vertical divisions below.

Wood. — 0.87 m h., 0.27 m br. — Boiss. Coll. — Lith. by J. Bergmann. — Nos. 73 and 74 are parts of an otherwise unknown triptych. Early period. — Cab. 2.

74. (669.) St. Agnes, leading with the right hand a lamb by a red ribbon, in her left an open book. Behind her a

parapet of masonry, above which a landscape is visible. Upon the reverse: the wife of the donor, with her four daughters, to the left. Knee-piece, half life-size. Above, at the right, a coat-of-arms with three shells and three stars in red and white upon a divided field of red and white. See No. 73.

Wood. — 0.87 m h., 0.27 m br. — Boiss. Coll. — Cab. 2.

75. (705.) The Deposition. At the foot of the cross St. John holds the body, surrounded by the mourning women, Joseph of Arimathea and Nicodemus. Background, landscape; in a grotto at the right the Entombment. Centre-piece of the two following wings.

Wood. — 1.12 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner. — Formed, with the four following wing-pieces a chapel altar in the Collegiate Church of St. Kunibert at Cologne. — Hall II.

76. (704.) St. Stephen, standing to the right. Before him kneels the ecclesiastical donor; at his feet, a shield with a coat-of-arms. Background, landscape.

Wood. — 1.12 m h., 0.32 m br. — Boiss.-Coll. — Lith. by Strixner. — Hall II.

77. (706.) St. Gereon, with banner and shield, standing, to the left. Before him kneels an ecclesiastical donor; at his feet, a shield with a coat-of-arms. Background, landscape.

Wood. — 1.12 m h., 0.32 m br, — Boiss. Coll. — Lith. by Strixner. — Hall II.

78. (765.) St. Cunibert, with crozier and the model of a church. Full figure, to the right, standing in a niche. Separated reverse of No. 76.

Wood. — 1.12 m h., 0.32 m. br. — Boiss. Coll. — Hall II.

79. (676.) St. Swibert, with the crozier, holding in his hand an eight-pointed star. Full figure, to the left, standing in a niche. Separated reverse of No. 77.

Wood. — 1.12 m h., 0.32 m br. — Boiss. Coll. — Hall II.

80. (664.) St. Benedict with the abbot's staff, book in hand, to the right. Background, brocade drapery.

Wood. — 0.73 m h., 0.25 m br. — This panel with Nos. 81, 82, and 83, also the Virgin with the Child, and the St. Anna in the Germanic Museum in Nuremberg, (Nos. 54 and 55) belong to one altar-piece, probably from the Church of St. Barbara in Cologne. — Cab. II.

81. (665.) St. Catharine, standing, to the right; the donor kneels before her. On the right, in the corner below, is the coat-of-arms of the Rinck family. Background, landscape with the Martyrdom of the Saints. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Upon the back is the same figure as upon panel No. 73, with the inscription »Joncker Herman Rink«, who was probably the donor of these pictures. — Cab. II.

82. (667.) St. Barbara, standing, to the left. Before her kneels the donatrice with the coat-of-arms of the Kannegiesser family. Background, landscape. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner and Heindel. Upon the reverse, in modern text, is the name: »Jonffer Sibilla Kannegiesser«, with the remark that upon the frame of the centre-piece, which represented Christ before Pilate, had been inscribed »Jonffer Catharina Rinck.« Kannegiesser and Rinck were names of old Cologne families. — Cab. 2.

83. (666.) St. Maurice in full armor, with shield and banner, upon which latter is an eagle; to the left. Background, brocade drapery. See No. 80.

Wood. — 0.73 m h., 0.25 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

84. (687.) Emperor Henry the Holy, in golden armor, with the model of the Cathedral of Bamberg. St. Helena with the cross. Before them kneel the donor and his four sons. View of a landscape through a hall with columns. Upon the reverse: an Ecce Homo, with many figures.

Wood. — 1.07 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner and Heindel Nos: 84 and 85 are wings of a triptych from the Church of St. John the Baptist in Cologne; of which the centre-piece, a Crucifixion, is in the Germanic Museum in Nuremberg (No. 56). — Hall II.

85. (688.) St. John the Evangelist, with the cup in the right hand. St. Catharine with the sword. Before them kneel the wife of the donor and her four daughters. View of a landscape through a hall with columns. Upon the reverse: a Crucifixion. See No. 84.

Wood. — 1.07 m h., 0.78 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

86. (84.) Christ taking leave of the Virgin. In the foreground six male members of the donor's family. Left wing-piece.

Wood. — 1.29 m h., 0.43 m br. — Derivation unknown. — Hall II.

87. (86.) The Resurrection of Christ. In the forground seven female members of the donor's family. Right wing-piece. See No. 86.

Wood. — 1.29 m h., 0.43 m br. — Derivation unknown. — Hall II.

88. (696.) St. Barbara with the tower; a feather, instead of a palm branch, in her hand. Breast-piece, to the left. Upon the reverse: the head of the Virgin, from an Annunciation, cut from an altar panel.

Wood. — 0.19 m h.. 0.28 m br. — Boiss. Coll. — Lith. by Strixner. — Nos. 88 and 89 were formerly attributed to M. Coxie; the ascription to B. Bruyn is not assured. — Cab. 2.

89. (695.) St. Catharine reading in a book. Breast-piece, to the left. Upon the reverse: the angel of the Annunciation, with a long golden staff. Companion-piece to the preceding.

Wood. — 0.39 m h., 0.28 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

90. (684.) Portrait of a beardless man in a black dress and black cap, his right hand placed upon an open book which bears his coat-of-arms, and lies upon a table covered with green. Breast-piece. At the back a skeleton looks out from behind a green curtain. Curved above. School of this master.

Wood. — 0.50 m h., 0.35 m br. — Boiss. Coll. — Lith. by Strixner. — Cab. 2.

Hans van Melem,

Cologne master, of the first third of the sixteenth century; known only by the following picture.

91. (680.) Portrait of the artist in the thirty-seventh year of his age, with a coat of brown fur and a black cap. Breast-piece. On the right a convex mirror, in which the reflection of the head is visible. Through a window at the left is a view of a round tower, before which is a galloping horseman. Upon the wall is the following inscription:

Ecce duos annos et septem lustra gerentis:
huic tabule e Melem forma Joannis inest.
Hoc opus ecce novum construxit valde peritus.

Wood, curved above. — 0.54 m h., 0.34 m br. — Boiss. Coll. — Lith. by Strixner and L. Freymann. — Cab. 2.

School of Cologne, about 1520.

92. (1354.) Family portrait. A father with his four sons, all dressed in black, with silver chains around the necks. Ground of dark green. Curved above.

Wood. — 0.78 m h., 0.61 m br. — Boiss. Coll. — Cab. 2.

93. (1355.) Family portrait. A mother with her four daughters, all in black dresses with buckled girdles. Companion-piece to No. 92.

Wood. — 0.78 m h., 0.61 m br. — Boiss. Coll. — Cab. 2.

Lower Rhenish, about 1520.

94. (732.) Portrait of a thinly bearded man, dressed in black, in a cap with narrow brim and a plume, who is occu-

pied in counting money at a table covered with red. Background green. Breast-piece, to the left.

Wood. — 0.36 m h., 0.27 m br. — Mannheim Gallery. — Cab. 2.

Lower Rhenish, about 1550.

95. (726.) Portrait of a man with a brown beard, gray hair, and red hat. Breast-piece to the right.

Wood. — 0.38 m h., 0.28 m br. — Zweibrücken Gallery. Etched by H. Hess as the portrait of H. Holbein by himself. — Cab. 2.

96. (1359.) Portrait of one Margreth Halseber, with traces of a gray beard on the upper lip and chin. In the neck of the black dress a white edging is visible. The head is covered with white drapery. Breast-piece, to the left.

Wood. — 0.32 m h., 0.25 m br. — Mannheim Gallery. Old copy of a picture with the above mentioned name in the possession of Suermondt in Aix-la-Chapelle. — Cab. 2.

B.

EARLY DUTCH SCHOOLS.

Copies after Hubert van Eyck

by Michiel van Coxie (Coxcyen), born in Mechlin 1499, died in that city March 1592. Pupil of B. van Orley; after many years spent in Italy, worked chiefly in Brussels.

97. (55.) The Virgin, as Queen of Heaven, in a blue mantle with a rich border, and a crown upon her hair, which flows loosely over her shoulders; she is reading in a book. Full figure, life-size, sitting, turned slightly towards the right. In the background, at half-height, a brocade tapestry of rich pattern; above this in a semicircle: HEC E SPECIOSIOR &c.

Wood, rounded above, gold-ground. — 1.62 m h., 0.70 m br. — Lith. by Strixner. — This, with the following panel, belonged to the copy made for King Philip II of Spain, from the altar-piece at Ghent originally painted by the brothers Hubert and Jan van Eyck (1420—1432) for the Vydt family. It was brought from the Chapel of the Old Palace at Madrid, in 1809, by Gen. Belliard to Brussels, where, with the following painting, it was purchased, in 1820, by Max Joseph, King of Bavaria. The panels, with the Lamb of the Apocalypse and the Saviour enthroned, were bought, in 1823, for the Berlin Museum; while the six remaining pictures: the two Chorusses of Angels, the Just Judges, the Champions of Christ and the Hermits and the Pilgrims, still remain attached to the Altar of the van Eyck's in S. Bavo, where only the central pictures are original. — Hall II.

98. (61.) St. John the Baptist in a green mantle over a hairy garment, a book upon his lap and his right hand raised in the act of teaching. In the background, at half-height, a patterned tapestry; above, in a semi-circle, the

following inscription: HIC Ē BAPTISTA &c. Full figure, life-size, sitting to the left.

Wood, round. — Gold-ground. — 1.62 m h., 0.70 m br. — Origin like the preceding picture. Lith. by Strixner. — Hall II.

Copy after Jan van Eyck.

Jan van Eyck, born after 1380, in Maaseyck in the vicinity of Limburg, died in Bruges July 9th, 1440. Pupil of his brother Hubert van Eyck, in the service of Duke John of Bavaria at the Hague (1422—24), afterwards of Duke Philip the Good in Lille; journeyed with the embassy of the latter to Portugal from October 19th, 1428 to December 25th, 1429; after January 1430 in Bruges. The Altar of Ghent was completed in 1432.

99. (643.) Head of Christ, life-size, full face.

Wood. — 0.50 m h., 0.37 m br. — Boiss. Coll. — Lith. by Strixner. — Fifteenth century copy after the original, now in Berlin, dated Jan. 31st, 1438. — Cab. 3.

Rogier van der Weyden,

born in Tournai, 1399 or 1400, died in Brussels, June 16th, 1464. After 1426 pupil of Robert Campin in Tournai; founder of the Brabantine school, made master of the Guild in Tournai in 1432, appointed city painter of Brussels in 1436 — in Italy in 1450. Worked in Brussels and, for a time, in Louvain.

100. (634.) St. Luke, the Evangelist, drawing the portrait of the Madonna, who sits opposite to him in an open hall, under a canopy of brocade, and offers her breast to the Child. An opening between two Gothic columns presents a view of a small grass plot on the inner side of a city wall, over the battlements of which a man and a woman look down upon the busy streets of the town, and upon a river. Figures half-life-size.

Wood. — 1.38 m h., 1.11 m br. — Came into the Boiss. Coll. from the Chapel of the Guild of St. Luke in Brussels. — Lith. by N. Strixner. Etched by J. L. Raab. Phot. by Hanfstängl. — Hall II.

101. (628.) The Adoration of the Magi. The Virgin sits with the Child in a thatched ruin, above which the star shines. The eldest king, who kneeling, does homage by kissing the hand of the Child, is said to be the portrait of Philip the Good of Burgundy, and the proud Ethiopian prince

standing behind him shows the features of Charles the Bold. The unknown donor is placed in the picture behind St. Joseph. In the background is a varied landscape, with a street of a Flemish city, full of life and action. Figures half life-size. Centre-piece of Nos. 102 and 103.

Wood. — 1.38 m h., 1.53 m br. — Came into the Boiss. Coll. from St. Columba in Cologne. — Lith. by Strixner and Bergmann. Engr. by R. Petzsch in E. Förster's Denkmalen der deutschen Kunst. — Phot. by Hanfstängl. — Hall II.

102. (627.) The Annunciation. The Virgin, kneeling before a prayer-desk, receives the message of Gabriel, who descends before her in a white pluvial, bearing a herald's staff of gold. On the prayer desk the Fall of Adam is painted as a relief. Figures half life-size. Right wing-piece of Nr. 101.

Wood. — 1.38 m h., 0.70 m br. — Derivation and reproductions like the preceding. — Hall II.

103. (629.) The Presentation in the Temple. Simeon, bending the knee before the Virgin, receives the Child over the altar; behind him is the aged prophetess Hannah; upon the other side St. Joseph with the light, and a woman with doves. The place of the scene, resembling St. Gereon in Cologne, is a domed church in the transitional style, at the entrance of which stands a begging cripple. Above the Child is inscribed, in capital letters of gold, the following: nunc dimittis servum tuum domine secundum verbum tuum in pace. Figures half life-size. Left wing picture of No. 101.

Wood. — 1.20 m h., 0.70 m br. — Derivation and reproductions like No. 100. — Hall II.

Successor of Rogier van der Weyden.

104. (1352.) The Descent from the Cross. Joseph of Arimathea, standing upon the ladder, has taken the body under the arms, while Nicodemus, below, receives the feet. On the left are the Holy Women and St. John; on the right the Captain and his followers. Background: hilly landscape with Jerusalem.

Wood. — 0.57 m h., 0.52 m br. — Came into the possession of the State from Freising in 1802. — Cab. 2.

105. (694.) The Virgin, in a white head-dress over which is a blue mantle. The right hand is upraised, while the left rests upon her breast. A glory of worshipping angels float above her. Curved above.

Wood and gold-ground. — 0.80 m h., 0.52 m br. — Boiss. Coll. — Lith. by Strixner. — Old copy of a painting in the Araceli in Rome. (J. Weale.) — Cab. 3.

106. (657.) Christ with the Crown of Thorns; in a red garment, the left hand upon the breast, the right uplifted. Breast-piece, to the left. School of this master.

Wood, dark ground. — 0.55 m h., 0.35 m br. — Phot. by Hanfstängl. — From the Castle Ambras in the Tyrol. — Cab. 3.

Dierick Bouts,

called Dirk van Haarlem, also Dieric de Louvain; born, (according to van Mander) in Haarlem after 1400, died May 6th, 1475 in Louvain, where, after 1468, he held the office of city-painter. Probably a pupil of Rogier; founder of the School of Louvain.

107. (641.) The Adoration of the Magi. The aged king, kneeling, has placed his crystal vase upon a low table; the second king holds towards St. Joseph the golden cup; the third, with his followers, is outside the ruin, which is fitted up as a manger. Behind the Virgin stands a waiting-maid. Background: landscape with the city of Jerusalem. Centre-piece of Nos. 108 and 109.

Wood. — 0.61 m h., 0.61 m br. — Boiss. Coll. — This, with the two following pictures are from the private chapel of the Snoy family in Mechlen. — Lith. by Strixner. Engr. by H. Walde in E. Förster's Denkmalen der deutschen Kunst. Phot. by Hanfstängl. — Cab. 3.

108. (640.) St. John the Baptist in a violet mantle over a dress of skins, stands in a landscape, bearing upon a book the Lamb of God, towards which he points with his right hand. The valley, surrounded by cliffs, opens, in the background a view of a distant city. In the foreground, on the left, sits a kingfisher by a spring, near which sprouts a lily. Upon the reverse: St. Catherine, gray in gray. Left wing-piece of No. 107.

Wood. — 0.61 m h., 0.26 m br. — Boiss. Coll. — Reproductions like the preceding. — Cab. 3.

109. (642.) St. Christopher carryng the Child, in the act of blessing, upon his shoulders through a stream, lighted on his way by a hermit who stands on a high rocky bank on the right. In the distance a romantic shore, the dusky sky streaked with light clouds. Upon the reverse: St. Barbara with the tower and palm; gray in gray. Right wing-piece of No. 107.

Wood. — 0.61 m h., 0.26 m br. — Boiss. Coll. — Reproductions like No. 107. — Cab. 3.

110. (647.) The Priest Melchizedek, King of Salem, brings bread and wine to the Patriarch Abram. To the left of Melchizedek a priest and two donors, to the right of Abram an armor-bearer; behind, through a narrow way, come the followers. In the background a city.

Wood. — 0.86 m h., 0.69 m. br. — Boiss. Coll. — Lith. by Strixner and Heindel. Engr. by H. Walde in E. Förster's Denkmalen der deutschen Kunst. — Phot. by Hanfstängl. — This, with the following painting, and the two panels representing the Feast of the Passover, and Elijah fed by the ravens, now in the Museum at Berlin, are from an altar-piece given by the Brothers of the Holy Sacrament to the Church of St. Peter in Louvain, where the centre-piece, with the Last Supper, still remains. The four paintings in Munich and Berlin formed the inner side of the wings. Their attribution to Bouts is certified by the still existing receipt for payment given by the master in 1467. (Comp.: Crowe & Cavalcaselle, Gesch. der niederl. Mal. German Edition p. 369.) — Cab. 3.

111. (636.) The Israelites gathering manna at sunrise in a hilly landscape. The group in the foreground comprises three figures kneeling, one standing, and a child. In the clouds appears God the Father. Companion-piece to the preceding.

Wood. — 0.86 m h,, 0.69 m br. — Derivation and reproductions like No. 110. — Cab. 3.

112. (650.) The Seizure of Christ. Judas kisses the Redeemer while a member of the Sanhedrim, in the crowd, seizes Him by the breast, and a soldier takes Him by the arm. St. Peter, in the left foreground, draws his sword against Malchus, who cowers upon the ground. In the middle distance, on the left, St. John and St. James, on the right Jesus led before Pilate. Moonlight and torchlight.

Wood. — 1.04 m h., 0.67 m br. — Obtained, in 1822, from Schreiber, a picture dealer in Cologne. This picture, with the Resurrection of Christ, now in the Germanic Museum in Nuremberg, (No. 21,) and with the two monochromatic works, the St. John the Evangelist, No. 113 in the Munich Pinakothek, and the St. John the Baptist in Wörlitz from the collection of H. W. Campe in Leipzig, belong to an altar-piece of which the remaining parts have disappeared. (Scheibler, die anonymen M. u. W. der Kölner Malerschule. Bonn 1880, p. 19.) — Hall II.

113. (Schl. 1342.) St. John the Evangelist blessing the cup. Monochromatic painting of a sandstone figure upon a dark green pedestal in a rectangular niche.

Wood. — 1.06 m h., 0.85 m br. — Boiss. Coll. — Reverse of the companion-piece to the preceding, namely: the Resurrection of Christ, now in the Germanic Museum in Nuremberg. Compare note to No. 112. — Cab. 3.

Hugo van der Goes,

born, perhaps in Ghent, where he became master of the Guild in 1465, worked long in Bruges and died in 1482 as laybrother in the Rooden Cloister of the Augustine Choir-Masters in the Forest of Soignies near Brussels, whither he had retired in 1476.

114. (635.) The Annunciation. The Virgin has risen from her prayer before an altar in the corner niche, and re-

ceives, standing, the message of the angel who is robed in a pluvial of green brocade. View of a landscape through the window of an ante-room. On the wall are circular pictures: The Flood and Gideon with the unwet goat-skin. In the tracery of the middle window are three shields with coats-of-arms, the central one of which has a white horizontal band upon a red ground; that on the left, pertaining to the Guild, has three white shields upon a blue ground, and over these two arrows crossed on a white field; the one on the right has the following sign:

Wood. — 1.15 m h., 1.07 m br. — Boiss. Coll. -- Lith. by Heindel. — Phot. by Hanfstängl. — Cab. 3.

Hans Memling

(Memlinc, Memmelinck) probably of German descent, birthplace unknown; died before Dec. 10th, 1495 in Bruges where he had been settled since 1471. Pupil of Rogier van der Weyden.

115. (697.) St. John the Baptist with a red mantle over a hairy garment, in a landscape, sitting upon a rock near a spring and pointing to the Lamb which lies upon the grass on the right. Behind, at the left; a wood with a pond from which a stag is drinking. Cliffs upon the right.

Wood. — 0.31 m h., 0.24 m br. — Phot. by Hanfstängl. — From the estate of King Max I. The later inscription in gold letters: H. V. D. GOES, 1472, is spurious. — Cab. 3.

116. (655.) The Seven Joys of Mary. The scene of the Christian epic, in cyclical representation, is an extensive landscape, in the centre of which stands the city of Jerusalem with its many towers; in the foreground: the Adoration of the Magi, on the left the Nativity, on the right the Resurrection, and the Assemblage at Whitsuntide; in the background: the Annunciation to the Shepherds, the Journeying of the Kings through various valleys, and their Reembarkment upon the sea; their Visit to Herod, the Massacre of the Innocents and the Flight into Egypt. Upon the other side the Women at the Sepulchre; the Appearance of Christ among the Women and Disciples, taking leave of his Mother, his Ascension, the Death of the Virgin and her Reception in Heaven, and, finally, upon the most distant mountain peaks of the background,

the kneeling figures of the Three Kings; who gaze at the Star of Bethlehem.

Wood. — 0.80 m h., 1.80 m br. — Lith. by Strixner and Freymann. Engr. by E. Schäffer and for E. Förster's Denkmale der deutschen Kunst, by R. Peztsch. Phot. by Hanfstängl. — This panel was originally in the Chapel of the Tanners at Bruges, where it had been dedicated in 1480. It was taken thence during the eighth decade of the last century, and presented by the Guild to the Austrian Governer General of Brabant. In 1813 it passed from the possession of the Brion family at Brussels to the collection of the Boisserée Brothers. — The picture now in Turin, known as the Seven Sorrows of the Virgin, with the scenes of the Passion, is of such different dimensions that it cannot, be considered as a companion-piece. The designation of these pictures as the Seven Joys and the Seven Sorrows of the Virgin is questionable, especially in regard to the latter. (Comp. Jameson, Legends of the Mad. 1852 p. LX, Weale, Beffroi II 267 and Taurel's Christelyne Kunst in Holland &c. I. p. 137. Weale calls the Munich picture »Le Christ la lumière du monde«; Michiels, Memling, Verviers p. 97 »les triomphes du Christ«). — Cab. 3.

Gerard David,

called David of Bruges, born at Ouwater in Southern Holland about 1450, entered the Guild of Bruges as master in 1484, died in that city Aug. 13th, 1523. Influenced by Hans Memling.

117. (1347.) In an enclosed garden, beyond which is seen a hilly landscape, sits the Virgin with the Child upon her lap, who holds in the left hand a pink, and reaches with the right for the ring presented to him by the kneeling St. Catherine. Upon the opposite side, St. Gertrude, also kneeling, offers her ducal crown. In the left foreground St. Cunigunde is reading in a book, and St. Barbara turning the leaves of a book upon her lap. On the right St. Gudula, patroness of Brussels, with book and cross. In the foreground St. Agnes with rosary and lamb.

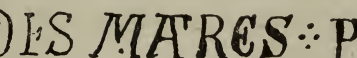
Wood. — 1.61 m h., 1.56 m br. — From the Electoral Gallery of Munich. — Phot. by Hanfstängl. — This composition in its most characteristic features appears in the authenticated work of G. David in Rouen, as well as in one of the miniatures of the Breviarium Grimani in Venice and elsewhere. According to J. Weale it is the work of a successor to David, possibly of Adriaen Isenbaert, who died in 1551. — Cab. 3.

118. (45.) The Adoration of the Magi. Upon the right sits the Virgin with the Child before a romantic ruin. Near her stands St. Joseph, and two angels float above the group. On the left are the adoring kings with their followers, some of whom, in the background, are occupied with the horses in the streets of Bethlehem.

Wood. — 1.21 m h., 164 m br. — Lith. by Strixner and Heindel. Engr. by Carl Hess in 1823. Phot. by Hanfstängl. — Acquired from Lieutenant General Cornet von Rechberg in 1818. An old copy is in the Museum at Berlin, (No. 546). The ascription of this picture to David is questioned by J. Weale. — Hall II.

Pierre des Mares,

a Burgundian painter; worked in the beginning of the 16th century. His style resembles that of the Master of the Holy Companionship.

119. (30.) The Crucifixion. A picture with numerous figures; many noble riders, six holy women, and St. John. In the left foreground lies a dog. Centre-piece of the two following panels. Signed upon the green robe of one of the women who support the Virgin: 

Wood, and gold-ground. — 1.27 m h., 2.26 m br. — Boiss. Coll. — This picture with its two wings, Nos. 120 and 121, formed the high altar of St. Maurice in Cologne. — Hall II.

120. (29.) St. Maurice, (name upon the border of his vest) at the head of the Theban Legion, refuses to sacrifice to an idol which sits in a vaulted hall, with a dolphin in the right hand and an arrow in the left. Upon the reverse: the Trinity. The body of Christ in the lap of the Father, with the feet resting upon the floating globe. Two angels hold open the mantle of the Father; others bear the instruments of the Passion. Below, on the left, kneels an abbot as donor. Left wing-piece of Nr. 119.

Wood, gold-ground. — 1.24 m h., 1.07 m br. — Boiss. Coll. — Hall II.

121. (31.) The Beheading of St. Maurice, who kneels upon his purple mantle. (Name upon the border of his vest.) On the right the martyrs are led to their death, on the left the Emperor and his followers upon horses. Upon the reverse: The Virgin as Queen of Heaven, with the Child upon her lap, standing upon the crescent. Above is a circle of adoring angels; below, on the right, kneels an abbess as donatrice. Right wing-piece of No. 119.

Wood, gold-ground. — 1.24 m h., 1.07 m br. — Boiss. Coll. — Lith. by J. Bergmann. — Hall II.

Dutch, about 1500.

122. (711.) The Virgin sits under a stone tabernacle, of late Gothic style, with the Child upon her lap, who reaches with the left hand for an apple held towards Him by the mother, and with the right for a flower, brought by an angel.

Wood. — 0.70 m h., 0.49 m br. — Boiss. Coll. — Lith. by Strixner. — A later copy of this picture, 1644, with side wings, is in the church of St. Salvator in Bruges, (J. Weale). — Cab. 2.

123. (658.) The Virgin with St. John and the three Holy Women, in deep sorrow. Half figures. Fragment of a Crucifixion.

Wood. — 0.50 m h., 0.39 m br. — Boiss. Coll. — Lith. by Strixner. — Similar in style to Memling. — Cab. 1.

124. (1284.) Events from the legends of the hermits Anthony and Paul. In the foreground the two hermits conversing together near a spring, while a raven brings them food; behind them is their first greeting at the hermitage of St. Paul. Farther in the background the following scenes: St. Anthony, leaving the city attended by two lion's the way pointed out by a centaur, goes to visit St. Paul in the desert; is tempted by devils in all shapes; with the lion's help he buries the body of St. Paul; and finally dies in the desert. In the right corner of the picture kneels the ecclesiastical donor, with the blue cross of St. Anthony upon his breast.

Wood. — 2.00 m h., 3.00 m br. — Boiss. Coll. — Phot. by Hanfstängl. — Cab. 1.

Dutch, about 1510.

125. (638.) The Virgin, sitting within an enclosure of roses and blue iris, is surrounded by four angels playing, one upon the organ, another upon the harp and two upon lutes. One of the latter offers an apple to the Child. Belongs, with No. 126, to a small triptych. According to J. Weale copy of a work by Memling the original of which has disappeared.

Wood. — 0.40 m h., 0.29 m br. — Zweibrücken Gallery. — Cab. 2.

126. (645.) St. George with the donor of the picture, who, with folded hands, kneels before him towards the left. In the left background are gray horses, saddled, grazing before a castle. In the breast-plate of the saint is reflected the image of the Madonna standing in front. Right wing-piece of No. 125.

Wood. — 0.40 m h., 0.27 m br. — Zweibrücken Gallery. — Cab. 2.

127. (689.) Christ upon the Cross between the two thieves. St. Magdalen kneels at the foot of the cross, clasping it; on the left stands the Virgin with two holy women; behind is St. John; on the right soldiers mocking. In the background Jerusalem; on the left, Christ floating downwards to Limbo, on the right, the Descent from the Cross. In the predella the Scourging and Crowning with Thorns.

Wood, curved above. — 1.65 m h., 1.45 m br. — Boiss. Coll. — Lith. by Bergmann. — Formerly the central picture of a triptych in a church in Mechlin. — Hall II.

Dutch, about 1520.

128. (679.) The Virgin, sitting before a canopy upheld by angels, holds the Child upon her lap, to whom St. Margaret offers an apple. On the right St. Dorothea reading in a book. Behind the throne a throng of angels making music. Upon a stone bench in front lies the open book of St. Margaret and stands St. Dorothea's basket of roses.

Wood. — 0.54 m h., 0.41 m br. — Boiss. Coll. — Lith. by Strixner and Lauter. — Cab. 1.

129. (678.) The Holy Companionship. Upon a recessed throne, Renaissance style with Gothic reminiscences, sits the Virgin with the Child, near the Mother Anna, who holds towards the latter a bunch of grapes. Behind the throne, in the background, stand Joseph and Mary, Joachim and Anna; farther forward Alphaeus with Mary Cleophas and her four sons: Simon and Judas, James Minor and Barnabas; on the other side are Zebedee with Mary Salome and her two sons; James Major and John the Evangelist. Background, landscape and buildings.

Wood. — 0.55 m h., 0.41 m br. — Boiss. Samml. — Lith. by Strixner and Freymenn. — Cab. 2.

130. (81.) Christ upon the Cross, surrounded by the Holy Women and St. John; angels receive the blood. On the left the Holy Women and St. John; on the right soldiers and Jews. Background landscape.

Wood. — 1.07 m h., 0.83 m br. — Schleissheim Gallery. — Cab. 3.

131. (1345.) The Madonna with a blue robe, bright red mantle and golden nimbus, sits, visible to the knees, with the naked Child, in a Renaissance hall which is ornamented above with garlands of flowers and a hanging wreath. Upon the stone parapet in front lies an open book; on the right and left, view of a varied landscape.

Wood. — 0.48 m h., 0.35 m br. — Boiss. Coll. — Cab. 3.

Quentin Massys,

born shortly before 1460 in Antwerp, died in that city 1530. In 1491 master of the Guild of St. Luke in Antwerp.

132. (96.) The Virgin Mary, sitting in a room, gives her breast to the Child. In the left background, the bed, on the right a kettle over an open fire. The condition of this picture does not admit of a sure decision whether, as

quite probable, it is an original, or whether it is from the school of this master. Knee-piece. Life-size.

Wood. — 0.89 m h., 0.70 m br. — Electoral Gallery of Munich. — Hall II.

133. (74.) Portrait of Jehan Carondelet or Carondolet, President of the Ecclesiastical Council of Brussels and Chancellor of Flanders. In a black garment over a white choir-robe and wearing a black cap; he holds a book in both hands. The green background, which has a coat-of-arms with an inscribed scroll repeated amidst vegetable ornamentation, has, on the left, a picture of John the Baptist in a brown frame. Upon the reverse: the same coat-of-arms with:
OB̄ Aº ANA 1.5.4.3. FEB. 7A̲ ETATIS 7.6. NV̄DUM 2PLET.

Wood. — 0.50 m h., 0.45 m br. — Boiss.-Coll. — Lith. by Strixner and Lauter. Phot. by Hanfstängl. — Formerly ascribed to the younger Holbein. (Comp. Bode, Repertorium VI. 405.) — Cab. 2.

134. (66.) Pietà. The Virgin holds upon her lap the body of the Saviour whose head she presses to her cheek with both hands. In the left background is the grave and above it Golgotha; upon the right a view of the city. Knee-piece, life-size.

Wood. — 1.20 m h., 1.02 m br. — Electoral Gallery of Munich. — Lith. by J. Piloty. Engr. by C. Preissel (1866). Phot. by Hanfstängl. — That the design of this picture is referable to Quentin Massys may be considered as established; the character and technical execution of the work, especially of the landscape, indicate him rather than Lambert Lombard, or Joost van Clef formerly suggested. Yet it cannot be denied that the Italian influence, clearly to be seen, appears to exceed the recognised development of Quentin Massys. The drawing in India ink, in the Dresden Cabinet of Engravings is signed, in a later hand: Quentin Massys 1530, and if the tradition of the signature be well grounded, disignates the year of his death. — Hall II.

135. (644,) Ecce homo. Breast-piece; Christ, crowned with thorns, wearing a blue mantle.

Wood, goldground. — 0.37 m h., 0.26 m br. — Mannheim Gallery. — Lith. by Strixner. — School copy of an often repeated Mocking of Christ. — Cab. 3.

136. (80.) The Two Taxgatherers. One enters in an account-book the money taken, while the other, with the right hand upon the shoulder of the former, holds the purse in the left. Half figures.

Wood. — 0.89 m h., 0.26 m br. — Electoral Gallery of Munich. — This subject, of which the Galleria Zambeccari possesses the original picture by Quentin Massys, was often painted by his pupils. This example can make no claim to be an original work. — Phot. by Hanfstängl. — Hall II.

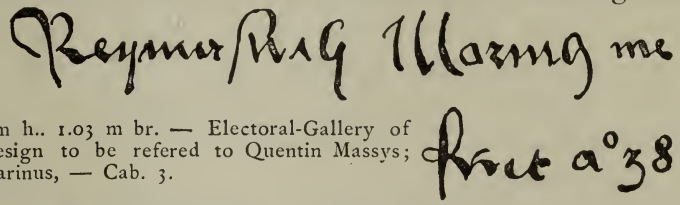
137. (677.) St. Jerome, sitting in a room amidst books and household utensils, points with the left hand to a skull

Half life-size. Half figure. Through a window is seen a landscape with finely graduated distances.

Wood. — 1.01 m h., 0,87 m br. — Bought, in 1822, of the picture dealer Schreiber in Cologne. Good copy of the centre-piece of an old altar belonging to the Earl of Spencer in Althorp. Ascribed by Waagen to Bruyn. — Hall II.

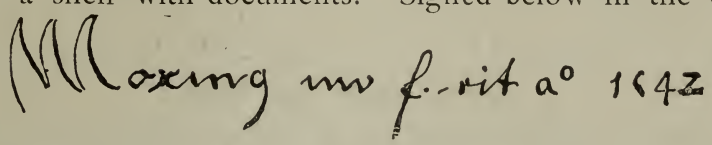
Marinus (Seeuw) van Roymerswale,

probably a pupil of Quentin Massys. Worked between 1520 and 1560.

138. (4.) A Moneychanger weighs coins, while his wife looks on and turns the leaves of an account-book. Half figures. Signed below on the left: 

Wood. — 0.67 m h.. 1.03 m br. — Electoral-Gallery of Munich. Original design to be refered to Quentin Massys; often repeated by Marinus, — Cab. 3.

139. (44.) A Taxgatherer in his business room, with a document in his left hand, smiling, gives information to an old man who empties his purse. A writer is working near him, and two other clients are listening in the background. Above, a shelf with documents. Signed below in the centre:



Wood — 1.02 m h., 1.18 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall II.

Joachim Patinir (Patenier),

born in Dinant; master of the Guild of St. Luke in Antwerp in 1515, died before 1524. Worked in Antwerp.

140. (762.) Christ upon the Cross; the Virgin on the right, St. John on the left wringing his hands; the Magdalen clasps the foot of the cross. In the distance, Joseph of Arimathea with a servant, carrying the ladder. The inscription on the right: 15Lo5 is not genuine.

Wood, curved above. — 0.85 m h., 0.70 m br. — Acquired, in 1834, from the estate of Count Rechberg. A smaller and better example is in the Liechtenstein Gallery at Vienna. — Cab. 2.

In the Manner of Patinir.

141. (713.) The Trinity. God the Father, with the triple crown upon the head, standing upon the globe in

a glory of rays, holds in his arms the Saviour upon the cross. On the right floats the Dove.

Wood. — 0.90 m h., 0.39 m br. — Electoral Gallery of Munich. This, with the two following panels, and the St. Sebastian in the Germanic Museum at Nuremberg, No. 63, belonged to one altar-piece. — Cab. 3.

142. (721.) The Virgin as Queen of Heaven, in a flamed mandorla, holds the Infant Jesus in her arms. Standing figure.

Wood. — 0.90 m h., 0.39 m br. — Electoral Gallery of Munich. — Cab. 3.

143. (751.) St. Roch. Near him, on the right, the angel announcing the healing; before him the dog with the bread. In the background, a varied landscape. Upon the reverse: St. Anna standing in a red marble niche, partly gray in gray. Wing-piece, the companion to which, — a representation of St. Sebastian, — is in the Germanic Museum in Nuremberg.

Wood. — 0.90 m h.. 0.39 m br. — Electoral Gallery of Munich. — Cab. 2.

144. (Schl. 1341.) Landscape, with St. Hubert in the centre, who falls upon his knees before the stag. A servant leads the horse. In the middle distance, on the right a hunt. In the background, a castle upon a cliff, with the return from the hunt.

Wood. — 0.60 m h., 0.85 m br. — Boiss. Coll. — Cab. 2.

Herri (met de) Bles,

called by the French Henri à la houppe, and by the Italians, from a little owl, which he was accustomed to introduce into his pictures, named »Civetta«, the master with the little owl. He was born about 1480 in Bouvignes, near Namur, died after 1521, probably in Liege. Pupil of Patinir.

145. (681.) The Annunciation. In a hall, gorgeously furnished, kneels Mary before the prayer-desk, while Gabriel, with sceptre and an inscribed scroll, approaches with a greeting. Between the two floats downward the Dove. Upon the reverse: the blood-scourged Christ before the people.

Wood. — 0.74 m h., 0.57 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 3.

146. (683.) The Adoration of the Magi. In the midst of a varied landscape, sitting under the ruin of a splendid building, the Virgin, with the Child, receives the Adoration of the Magi, whose numerous followers may be seen in

the far distance. Upon a column at the left is the little owl. Signed below, on the right: HENRICVS BLESIVS F.

Wood. — 0.74 m h., 0.64 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — (Comp.: Waagen, Handbook p. 155. W. Schmidt, Zahn's Jahrbücher. V. 47.) — Cab. 3.

147. (Schl. 512.) Triptych. Centre-picture: the Adoration of the Magi, in a Renaissance ruin. In the background, the train of followers watering the horses and unloading the camels. Left wing: the Nativity. The Virgin kneels with folded hands before the Child lying upon a stool, above which the ox bends its head. In the middle distance St. Joseph approaches with a light. In the background is seen the Annunciation to the Shepherds, who are assembled around an open fire. Night-piece. Right wing: the Flight into Egypt. An idol, upon a rock in the forest falls in pieces. School of this master.

Wood. — 0.69 m h., 0.52 m br. — The wing-pieces each 0.21 m br. — Cab. 3.

Lucas van Leyden,

born in Leyden 1494, died in that city 1533. Pupil of his father Hugo Jacobsz, afterwards of Cornelis Engelbrechtsen. Was in Antwerp in 1521 and 1522; worked in Leyden.

148. (743.) The Virgin, in an open hall with columns, sits upon a Renaissance chair with the Child upon her lap, who holds in His hands a cluster of grapes with a long trailing vine. Opposite, on the right, sits the Magdalen in rich robes, with the vase of ointment; before her kneels the donor, as St. Joseph, with a branch of lilies, and carpenter's tools. Background: landscape. Knee-piece. Upon the balustrade in the centre, the date 1522; farther down: L.

Wood. — 0.70 m h., 0.67 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — This panel comprises two adjoining parts of a closing shrine, of which the Annunciation, No. 149, formed the outer side of the cover. In 1604 this work was minutely described by v. Mander as in the possession of Emperor Rudolph II., who had acquired it from Frans Hoogstraet in Leyden. The two parts, originally round at the top, are now pieced out. — Cab. 3.

149. (743a.) The Annunciation. The Virgin, kneeling at a prayer desk near her bed with an open book in her hand, receives the message of Gabriel who approaches on the left. Encircling his outstretched sceptre is a scroll inscribed with

the Ave Maria. Above him floats an angel, who holds up a corner of his pluvial.

Wood, gable formed above. — 0.41 m h., 0.29 m br. — Engr. by H. Walde in E. Förster's Denkmalen der deutschen Kunst. Phot. by Hanfstängl. At the entire separation, in 1874, of this picture from its reverse (St. Magdalen and the donor) about one third of the panel was destroyed by the saw, this part being restored by Prof. Loefftz in 1876. — Cab. 3.

Jan Swart van Gröningen,

born in Gröningen 1469 (?), died in Autun, perhaps in 1535. Worked, about 1522/23, with Scorel in Gouda. Chiefly influenced by the works of Lucas van Leyden.

150. (744.) John the Baptist, in a landscape with distant view, preaching in the midst of the people, who are seated around him. Upon a stream at the left is a raft.

Wood. — 0.75 m h., 1.11 m br. — Electoral Gallery of Munich. — Cab. 3.

Jan Mostaert (Mostert),

born in Haarlem 1474, died in that city in 1555 or 1556 (according to K. van Mander). Pupil of Jacob Janszen van Haarlem. The ascription of pictures to his name is always wanting in certainty.

151. (646.) The Repose upon the Flight into Egypt. The Virgin sits in a landscape with the Child upon her lap, while St. Joseph, in the middle distance, gathers fruit from a tree, of which a heavily laden branch bends downwards towards him.

Wood, curved above. — 0.84 m h., 0.32 m br. — Boiss. Coll. — Lith. by Bergmann. — Cab. 3.

152. (639.) The Adoration of theMagi. St. Joseph, on the right, sits near the animals. In the doorway are several of the followers. At the window are two shepherds, and, in the distance on the right, a group of riders in a ravine.

Wood. — 0.45 m h., 0.34 m br. — From the Klausen Cloister in the Tyrol. — Lith. by Strixner. — Cab. 2.

153. (Schl. 293.) The Presentation of Christ in the Temple. The high priest takes the Child from the arms of the Virgin Mother, who stands in the centre. Behind her are the three women who have accompanied her, the one in front carrying two doves in a basket. In the left corner a dog.

Wood. — 0.48 m h., 0.40 m br. — Mannheim Gallery. — Cab. 2.

Successors of Jan Mostaert.

154. (Schl. 1308.) The Virgin Mary, in a landscape, gives the breast to the Child. In the middle distance, the

Massacre of the Innocents; in the background, a town with a harbor.

Wood, curved above. — 0.48 m h., 0.34 m br. — Zweibrücken Gallery. — Cab. 3.

Jan Gossaert (Gossart),

called Jan of Mabuse, born at Maubeuge, in Hainault, about 1470, died in Antwerp 1541. (Comp.: Even, Ecole de peinture de Louvain. p. 420.) Studied under the influence of G. David and Q. Massys, and, later, in Italy, under that of Leonardo and Raphael.

155. (707.) The Virgin, in a brown dress with a white veil and red mantle, sitting upon a stone seat in a round arched niche, holds with both hands the Child who stands with one foot upon the right thigh of the mother. Around the arch is the following inscription in relief: GE. 3. MVLIERIS SEMEN IHS. SERPENTIS CAPVT CONTRIVIT. Signed upon the step below: IOANNES MALBODIVS PINGEBAT. 1527.

Wood. — 0.30 m h., 0.24 m br. — Boiss. Coll. — Phot. by Hanfstängl. A repetition by the hand of the master is in the Belvedere in Vienna. — Cab. 3.

156. (633.) Jupiter descends in a golden shower to Danae, who sits in an open bay with columns. Renaissance style. Half life-size. Signed upon the step below: IOANNES. MALBODIVS. PINGEBAT. 1527.

Wood. 1.13 m h., 0.95 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 3.

Bernaert (Barend) van Orley,

born in Brussels, probably in 1491 or 1492, died in that city Jan. 6th, 1542. Probably a pupil of his father Valentyn, afterwards, in Italy, imitated Raphael and Leonardo. After 1515 lived in Brussels. From 1520 to 1527 Court-Painter of the Stadtholder Margaret of Austria; after 1532 held the same position under Queen Maria of Hungary.

157. (651.) St. Norbert, monk of Premontre, before numerous auditors of both sexes, in a richly ornamented Renaissance hall, refutes from the pulpit the heretic Tanchellinus. The latter is again seen, through an arched door in the background, stretched upon the turf under a fig-tree, reading in a

book. Near him are two men conversing, and in the air an angel with an inscribed scroll.

Wood. — 0.94 m h., 0.75 m br. — Boiss. Coll. — Lith. by Strixner. — Hall II.

158. (99.) The Archangel Michael, with the banner of victory in his hand, stands behind the donor, who, on the left and turning towards the left, kneels at his feet. In the left background, a grotesque castle on a cliff. Right wing of an otherwise unknown altar-piece.

Wood, curved above. — 1.46 m h., 0.84 m br. — Bois. Coll. — The attribution of this picture to B. v. Orley is uncertain. — Hall II.

159. (652) The Adoration of the Magi. The Virgin sits in a Renaissance ruin with the Child, who is adored by the Three Wise Men. In the background are two of the followers and two lookers on.

Wood. — 0.98 m h., 0.80 m br. — Bois. Coll. — Lith. by Bergmann. — Dutch painting after the manner of Orley. — Cab. 3.

Dutch, about 1530.

160. (10.) St. Christopher, surrounded by goblins, holding a pike in his right hand and a duck upon a staff, bears the Child upon his shoulders through a stream. In the middle distance the Saint is again seen, occupied in fishing, and upon the opposite side the Child calling to him; on the right the hermit with the lantern.

Wood. — 1.31 m h., 1.80 m br. — Electroral Gallery of Munich. — Hall II.

161. (Schl. 1412.) The Nativity. On the left the Virgin kneels before the Child lying upon a foot-stool; on the right kneel four angels; a dozen others float above in adoration. In the left corner stands St. Joseph with a burning candle. Two shepherds look through the window. Night-piece, with light emanating from the Child. Upon the reverse a coat-of-arms. A better example of this picture is in the Belvedere in Vienna.

Wood. — 0.61 m h., 0.45 m br. — From the Castle Neuburg on the Danube. — Cab. 2.

162. (Schl. 1360.) The Offerings of the Magi. On the right sits the Virgin in a splendid Renaissance hall, under a red canopy. One king kneels before her on the left, a second stands in the middle. Centre-piece of the two following wings.

Wood, curved above. 105 m h., 1.67 m br. — From the Cloister Benedictbeuern. — Hall II.

163. (Schl. 1361.) The Third King, the African, with sceptre and vessel of gold. Behind him followers. Knee-piece, towards the right. Left wing of the preceding.

Wood, curved above. — 1.05 m h., 0.30 m br. — Derivation as above. — Hall II.

164. (Schl. 1362.) St. Joseph pressing his hat upon his breast with the right hand, the left supported upon a staff. Knee-piece, towards the left. Right wing of the two preceding.

Wood, curved above. — 1.05 m h., 0.30 m br. — Derivation as above. — Hall II.

165. (1165.) Lucrece, in a transparent garment and a rich Dutch cap, about to thrust a sword into her breast with both hands. In the background, a castle upon a cliff. Half figure.

Wood. — 0.42 m h., 0.34 m br. — Electoral Gallery of Munich. — Acquired by the Elector Charles Theodore. — Cab. 2.

Dutch, about 1540.

166. (1195.) Portrait of a merchant with black cap and vest and robe of red damask trimmed with fur; holding in his hand a pink. Breast-piece, towards the right.

Wood. — 0.34 m h., 0.24 m br. — Zweibrücken Gallery. — Formerly attributed to Garofalo. — Cab. 2.

167. (690.) The Vision of Ezekiel. Christ upon the clouds, borne aloft by the four Evangelists.

Wood. — 0.91 m h., 0.68 m br. — Electoral Gallery of Munich. — Lith. by J. Piloty. — Free copy after a composition by Raphael. (Engr. by Enea Vico 1548. Bartsch Nr. 8.) — Cab. 2.

168. (1178.) The Deposition. The body of Christ rests upon the lap of Joseph of Arimathea. The Virgin is sustained by a woman and St. John. The Magdalen has cast herself down with her face upon the body. Behind her, near Nicodemus, kneels one of the holy women.

Wood. — 0.33 m h., 0.23 m br. — Zweibrücken Gallery. — Lith. by Strixner. — Free copy after a composition by Raphael. — Cab. 3.

Jan van Hemessen (Hemsen),

born about 1500, probably in the village Hemixem near Antwerp; died before 1566. After 1519 pupil of Hendrik van Cleve. Became master before 1524, worked in Antwerp.

169. (74.) St. Matthew called by the Saviour to be an apostle. Christ appears in the door-way on the right; St. Matthew on the left, with two other men, sits before a table covered with coins; opposite to him a girl is weighing

gold-pieces. In the background stands an aged couple with gestures of lamentation. Upon a cartouche above is the following: SEGVERE ME MATTHÆI CAP. IX. Signed upon a roll below: 1536 IOHANNES DE HEMESSEN PINXIT.

Wood. — 1.15 m h., 1.55 m br. — Electoral Gallery of Munich — Hall II.

170. (64.) Isaac, with shoulders and breast bare, lying upon a bed, blesses Jacob, who, bringing from the left a dish of game, sinks upon his knee. At the foot of the bed cowers Rebecca with a little dog. On the left, view of a landscape with Esau returning from the chase.

Wood. — 1.18 m h., 1.50 m br. — Electoral Gallery of Munich. — Companion-piece to the preceding. — Hall II.

171. (692.) The Holy Family. The Virgin sits in a landscape with the Child, who speaks with St. John kneeling before Him. St. Elizabeth and St. Joseph, a straw hat hanging from his shoulder, are looking on. Signed below on the left, upon a stone: IOHANNES | DE HEMES | SEM. P. | 1541.

Wood. — 0.47 m h., 0.35 m br. — From the Castle of Neuburg on the Danube. — Cab. 3.

Vincenz Sellaer,

Flemish painter of the first half of the sixteenth century; known only by the following picture.

172. (Schl. 776.) Suffer little children to come unto Me. Christ amidst mothers and children, sitting upon a carved chair, holds upon his lap a little naked boy, standing, and turns towards another, who, drawing near offers Him a pear. Signed, upon the front leg of the chair: VINCENT SELLAER 1538.

Wood. — 1.00 m h., 1.27 m br. — Electoral Gallery of Munich. — Hall II.

UPPER GERMAN SCHOOLS.

Hall III. — Cabinets IV and V.

Martin Schongauer,

called Martin Schön or Hipsch Martin (Bel Martino), engraver and painter, son of the Augsburg goldsmith Casper Schongauer who became a citizen of Kolmar in 1445. The painter was born in 1450, died February 2d, 1488. Influenced by Rogier van der Weyden; worked chiefly in Kolmar.

174. (1360.) The Nativity. The Virgin, in a bright red robe and mantle, sits before the manger upon a grassy bank, and offers a flower to the Child resting upon her lap. In the middle distance a ruined shed with the two animals and St. Joseph. On the left, view of a hilly landscape.

Wood. — 0.26 m h., 0.17 m br. — Mannheim Gallery. — Poth. by Hanfstängl. — Cab. 4.

Bartholomew Zeitblom,

mentioned in the archives of Ulm from 1484 to 1518 Worked in Ulm.

175. St. Margaret standing, towards the right, with a white cloth over her head and a red mantle over a robe of dark green. She presses the mantle about her with her left hand and raises the right as if commanding the dragon which encircles her feet. Full figure, under life-size.

Wood, gold-ground. — 1.34 m h., 0.41 m br. — Delivered by Count Rechberg in 1816 to the Wallerstein Collection; until 1882 in the Chapel of St. Maurice in Nuremberg. Phot. by Hanfstängl. — Hall III.

176. St. Ursula standing toward the left, wearing a crown upon her blonde head and a green mantle over a red dress.

She holds in her hands an open book and an arrow. Full-figure, under life-size.

Wood, gold-ground. — Same size and origin as the preceding picture, to which it is the companion-piece. — Phot. by Hanfstängl. — Hall III.

177. (1357.) St. Bridget, in a gray robe, with a white head and chin-cloth, standing before a gold-embroidered tapestry. Above, Gothic ornamentations upon a dark blue ground.

Wood. — 1.37 m h., 0.45 m br. — Came into the Wallerstein Collection in 1816, through Count Rechberg. — Cab. 4.

Similar in Style to B. Zeitblom.

178. (1374.) Bishop Cyprian, in episcopal robes, pointing with the right hand to an open book. Full-figure, standing towards the left.

Wood, patterned gold-ground. — 1.21 m h., 0.42 m br. — Upon the suppression of the Bavarian convents in 1803, this picture came into the possession of the State from the Wengen Cloister in Ulm; with the two wing-pieces in the gallery at Augsburg (Nos. 63 and 64) it had belonged to one altar-piece. The whereabouts of the centre, which was perhaps a carving, is unknown. From a picture in the Frauenkirche in Munich R. Vischer suggests for the artist of the wing-pieces the name »Master of St. Quirinus«. It may be remarked that No. 63 in Augsburg bears the date 1504. — Phot. by Hanfstängl. — Cab. 4.

179. (1373.) Pope Cornelius holding the triple cross and reading in a book. Full-figure, standing to the right.

Wood, patterned gold-ground. — 1.21 m h., 0.42 m br. — Phot. by Hanfstängl. — Companion-piece to the former, and of like derivation.

180. (714.) St. George in silver armor, standing before a red tapestry with a white banner in his hand.

Wood. — 0.70 m h., 0.49 m br. — Came from the Swabian Cloister Gmünd, in 1803, into the Wallerstein Collection, and from this into the possession of the King. — Cab. 5.

181. (181.) St. Anthony before a gold tapestry, leaning upon a silver staff, with a golden crook (cross of St. Anthony). Near by is the swine with the bell.

Wood. — 0.70 m h., 0.49 m br. — Companion-piece to the former and of like derivation. — Cab. 5.

182. (1283.) Christ as Judge of the World, in a colored mandorla, sitting upon a rainbow; at his feet the globe. On the sides the Virgin Mary and St. John the Baptist. Between are angels playing upon trumpets. Below, scenes of the Resurrection; winged devils and angels separate the righteous from the damned.

Wood, patterned gold-ground. — 0.78 m h., 2.04 br. — Hall III.

Bernhard Strigel,

born in Memmingen 1461, died in that place in 1528. Pupil of Zeitblom. Worked chiefly in Memmingen, where after 1516 he was honored with several magistracies. Until

recently called Master of the Hirscher Collection. His real name was discovered by W. Bode upon a family portrait of John Cuspinian (Spiesshammer, died 1529) in the Berlin Gallery (No. 583b). Compare: Bode u. Scheibler, Jahrb. d. preuss. Kunsts. II. pag. 54. R. Vischer Beil. z. Allgem. Zeitung 1881 Nr. 120.

183. (737.) David, with the head of Goliath, and accompanied by soldiers, is received by the women of Jerusalem, who sing with stringed instruments (a violin, a harp and a lute.). In the background David lets himself down from a tower by means of a rope.

Wood. — 0.76 m h., 0.44 m br. — Transferred in 1816 from the Rechberg to the Wallerstein Collection. — Cab. 4.

184. (13.) St. Servatius, in bishop's robes, with eye glasses upon the nose, sitting before his reading-desk. At his feet an escutcheon with three wooden shoes. Below, on the left, upon a cartouche, the verse:

Zu lüttich den glaben leret ich
Seruacius. do warff man mich
mit Holtschuchen zetod auff der fart
Zu Mastric ich begraben wardt.

(I Servatius, taught the faith at Liege. Upon the way the people put me to death by the throwing of wooden shoes. I was buried at Maestricht.)

Wood, gold-ground. — 0.78 m h., 0.56 m br. — This, with the following Nos. 185—187 and six other panels in the Germanic Museum at Nuremberg (Nos. 169—174), came from a church in Mind lheim, first into the collection of Count Rechberg, then into that of Prince Wallerstein. — Cab. 4.

185. (626.) An old man clothed in red, and a young woman are instructing a boy. Upon a scroll is inscribed:

Von eliud auss memelia kam
Ain bischoff Seruatio was sein nam.

(From Eliud, near Memmel, came
A bishop, Servatius was his name.)

Wood, gold-ground. — 0.78 m h., 0.56 m br. — Wallerstein Collection. — Lith. by Strixner. — Cab. 4.

186. (11.) Ysathar and Susanna, holding their two children, sit opposite to each other. Below, upon a scroll, is inscribed in Gothic characters:

Von Ysathar vnd Susanna
Ist gporn hysmeria vnd anna.
(From Ysathar and Susanna
Were born Hysmeria and Anna.)

Wood, gold-ground. — 0.80 m h., 0.56 m br. — Wallerstein Collection. — See No. 184. — Cab. 4.

187. (1346.) Zacharius and Elizabeth sitting. Before them stands their son, John, in a hairy garment, with an open book in his left hand, in the act of teaching. Upon a cartouche below, the lines:

Johanes töffer vō got erkorn.
Auss Elizabeth vn Zacharia hailg geporn.
(John the Baptist, chosen by God.
Was born from the holy Elizabeth and Zachariah.)

Wood, gold-ground. — 0.78 m h., 056 m br. — See No. 184. — Cab. 4.

188. (62.) Standing portrait, life-size, of the Patrician Conrad Rehlingen, Lord of Hainhofen near Augsburg, in a garment of black fur. In a landscape, near the red tapestry of the background, appears an angel in a cloud of glory. Over the head of the portrait is the number of his years (47). Upon the tapestry at the right of his mouth the inscription in Gothic characters:

O Herr durch alle deine güt
die Kind ach mich vō sünd behüt.
(O Lord! In all Thy goodness,
Preserve my children after me from sin.)

Dated below Anno MDXVII.

Wood. — 2.05 m h., 0.99 m br. — Came into the Wallerstein Collection in 1816 through J. G. Deuringer in Augsburg, from the Rehlingen Castle Hainhofen. — Hall III.

189. (67.) The children of the Patrician Conrad Rehlingen, Lord of Hainhofen. Above the landscape of the background appears the Virgin with the Child, surrounded by angels, The eight children, four boys and four girls, have above their heads the numbers of their years. Upon the tapestry:

Wir pitten dich Maria rein,
Du wöllest unsere mutter sein.
(We pray thee, Mary pure,
That thou wilt be our mother.)

Below Anno MDXVII.

Wood. — 2.05 m h., 0.99 m br. — Companion-piece to the former and of like derivation. — Hall III.

190. (724.) Portrait of one Master Haller in a black cap and fur-lined robe. Upon the embroidered breast-piece the letters R. W. Upon the folded letter in the left hand is inscribed: »Vnnserm Getreüwen lieben Herrn Haller vnnserm«.

Woood. — 0.45 m h., 0.32 m br. — Bois. Coll. — Lith. by Strixner. — Phot. by Hanfstängl. — Cab. 4.

191. (717.) The Emperor Maximilian I in gold armor under the Imperial trappings, his right hand resting upon the sword, and in the left the sceptre. The tapestried background opens, upon the right, the view of a cliff and chamois hunt, perhaps the Martin's Wall upon the River Inn. Half figure.

Wood. — 0.80 m h., 0.49 m br. — Bois. Coll. — Lith. by J. Lauter. — (Comp.: W. Schmidt, Lützow Zeitsch. f. b. K. XV p. 635.) — Cab. 5.

School of Bernard Strigel.

192. (727.) Portrait of a young man in a red coat and red hat, a letter in the hand with the superscription: »Ronner zw hannden — Swatz« (Schwaz in the Tyrol). Dated: 1529. XXVIII. Upon the back, a coat-of-arms with a lily upon a crescent.

Wood. — 0.48 m h., 0. 38 m br. — Came into the Wallerstein Collection from the Cloister of the Carmelites at Ravensburg. According to Scheibler a work of Amberger. — Cab. 5.

Hans Holbein the Elder,

born at Augsburg, probably about 1460, died in that city in 1524; influenced by the style of Zeitblom.

193. (5.) Christ upon the Mount of Olives. In the foreground St. Peter sleeping, with the left arm resting upon a red book. In the background officers approach through the door and garden fence. Above, Gothic tracery, gray in gray.

Wood. — 1.42 m h., 0.85 m. br. — This, with the Nos. from 194 to 208, formed the wings of the high altar in the Convent Church in Kaisheim, which was painted and installed by order of the Abbot George of that place. In 1673 these wings were removed from the altar to the side walls of the presbytery; in 1715 they were sawed apart and hung at either side of the entrance to the church. At the secularization some of them were delivered over to the Abbot Xaverius to hold during his life; in 1804 they were once more brought together in the possession of the State. — Hall III.

194. (42.) The Seizure of Christ. Malchus, who has fallen, on the left, holds a lantern. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

195. (48.) Christ brought before Pilate. Over the arch of the door is the crowing cock. See No. 193.

Wood. — 1.78 m h., 0.81 m br. — Hall III.

196. (8.) The Scourging of Christ. In the foreground, at the left, sits a man binding the rods. See No. 193.
Wood. — 1.42 m. h., 0.85 m br. — Hall III.

197. (15.) Christ crowned with Thorns. A kneeling soldier in a visored helmet, holds towards Christ the rod. See No. 193.
Wood. — 1.42 m h., 0.85 m br. — Hall III.

198. (53.) Ecce Homo. Between the two figures in the foreground is a child scoffing. The following signature upon the arch at the palace entrance: Depictum per Johannem Holbain Augustensem 1502. See No. 193.
Wood. — 1.78 m h., 0.81 m. br. — Hall III.

199. (59.) Christ bearing the Cross. On the left, Simon of Cyrene clasps the foot of the cross, behind him St. John and two women. In the foreground, a small boy throwing stones. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Hall III.

200. (20.) The Resurrection of Christ. Around about are watchers, sleeping or flying. The two seals with which the cover of the tomb were sealed show the letters I. and H., the initials of the artist's name. See No. 193.
Wood. — 1.42 m h., 0.85 m br. — Hall III.

201. (6.) The Virgin, on her first entrance into the temple, received by the high-priest. In the foreground stand the parents, on the left three maidens, and at the altar, a youth. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Hall III.

202. (41.) The Annunciation. Upon a vase with may-flowers and lilies is inscribed: HANNS HOLBON. See No. 193.
Wood. — 1.47 m h., 0.85 m br. — Hall III.

203. (47.) Visitation of Mary. Meeting of the two women before a columned entrance to the house. See No. 193.
Wood. — 1.42 m h., 0.85 m br. — Hall III.

204. (9.) The Nativity. The Virgin Mary and St. Joseph stand before the Child. St. Joseph holds his hat pressed between his arms. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Hall III.

205. (54.) The Adoration of the Magi. One figure, kneeling in the foreground on the right, kisses the hand of the Child. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Phot. by Hanfstängl. — Hall III.

206. (14.) The Circumcision of Christ. On the left the kneeling figure of the founder, George, Abbot of Kaisheim, with the crozier. Before him an escutcheon: violin bow, and two stars in yellow upon a red ground. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Hall III.

207. (60.) The Offering in the Temple. On the right two maidens, one of whom brings the doves. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Phot. by Hanfstängl. — Hall III.

208. (19.) The Death of the Virgin Mary. St. John holds toward the dying one a candle and a palm. See No. 193.
Wood. — 1.78 m h., 0.81 m br. — Hall III.

209. (17.) The Martyrdom of St. Sebastian. The saint, bound to a figtree, is shot with arrows in the presence of the judge and several witnesses. In the foreground is a man, clad in the Bavarian colors, who, kneeling, spans his cross-bow. In the background, a city. Centre-piece to Nos. 210 and 211.
Wood. — 1.53 m h., 1.06 m br. — Bought for the State in 1809 from the Church of St. Salvator in Augsburg. — Engr. by H. Walde (E. Förster's Denkmale der deutschen Kunst.) — Phot. by Hanfstängl and Albert. — Painted in the year 1515. — This picture differs so essentially and undeniably from most of the known paintings of Holbein the Elder, that former investigators have looked upon it as an immature production of his son. It may well be that the younger Holbein worked with his father in the years from 1512 to 1515, and it would not be necessary to suppose so great a change of style in tho elder master as this picture would indicate, if the assistance of his son, a younger and abler artist, were assured. There is no doubt that the work was ordered from the father and that the design was chiefly his; it is also possible that the son may have left Augsburg before the completion of the picture, as he went to Basel in August 1515. But the agreement of the style, especially of the wing-pieces, with the earlier works of the younger Holbein in Basel lead to the belief that very considerable share in this must be attributed to the son, the quality of whose art was far above the taste in composition and the ability of his father. How far the father was able to enter into the change of taste at that time taking place is shown by a picture dating from the same year and signed by him now in the Gallery of Carlsruhe, (No .64) which makes it seem impossible to regard the figures upon the wing-pieces of the Sebastian altar as entirely his work. In the Royal Museum at Copenhagen are five small studies in detail for the centre picture, which, perhaps, still betray the hand of the elder Holbein; the Duc d'Aumale however in his collection at Chantilly near Paris has the study for the head reverently looking upwards, in the St. Elizabeth picture, which bears the inscription Hanns Holbein maler Der alt 1515. — If, as seems probable, this inscription is contemporary with the drawing it would prove that even at that time the younger Holbein had as an artist distinguished himself from the elder. Contrary to the usual opinion, we hold this drawing to be a work of the younger Holbein, and upon the following grounds: in an artists portrait of himself the position of the head here given would imply the complicated use of several mirrors, a finesse foreign to the entire period, as well as to the nature of the elder Holbein. If he had wished to introduce his portrait into the picture in this attitude the only reasonable supposition is that he would have been drawn in it by one of his assistants, the best of whom, provided that he had several at this time, was his son Hans, whose own feeling would naturally have led him to add to the portrait of his father »Der Alte«. Our opinion is supported by the comparison of this drawing with the earlier works of the younger Holbein in Basel, especially by the portrait drawing of the Burgomaster Meyer, 1516. — Hall III.

210. (16.) St. Barbara. Full figure, towards the right, in her hand the chalice with the Host floating above it. With

a Renaissance frame. Upon the reverse: the Angel of the Annunciation, in Renaissance architecture. Light gray in gray. Left wing-piece of No. 209.

Wood. — 1.53 m h., 0.45 m br. — Lith. by Flachenecker. Engr. by Spiess, A. Volckert and H. Walde (E. Förster's Denkmale deutscher Kunst.) Phot. by Albert and Hanfstängl. — Hall III.

211. (18.) St. Elizabeth of Thuringia between a boy and an old man, both diseased, for the latter of whom she is filling a vessel from a jug. Behind the old man is the portrait of the elder Holbein. In the background, the Wartburg, which appears again in the centre picture. Upon the reverse: The Virgin of the Annunciation, with Renaissance background and frame. Light gray in gray. Second wing-piece of No. 209.

Wood. — 1.53 m h., 0.45 m br. — Lith. by Strixner and (as a breast-piece) by J. Piloty. Engr. by Spiess, A. Volckert and H. Walde. Phot. by J. Albert and Hanfstängl. — Hall III.

Hans Holbein the Younger,

born in Augsburg 1497, died in London between Oct. 7th, and Nov. 29th, 1543. Pupil of his father, Hans H. the elder. After the autumn of 1515 lived in Basel where, in July 1520, he received the rights of citizenship. After 1526, with some interruptions, in England.

212. (758a.) Portrait of Derich Born, a young merchant of the Hansic Stahlhof in London; dressed in black with an embroidered shirt-collar. Near the head and separated by it, is the following mutilated inscription:

DE BOR (N)
(Ae) TATIS SVAE . . .
(Aº) MD XXX (III)

Oval. — On Paper. — 0.09 m h., 0.08 m br. — Mannheim Gallery. — The portrait of Derich Born in Windsor Castle bears the date 1533. — Cab. 4.

213. (735.) Portrait of Sir Bryan Tuke, Treasurer of King Henry VIII of England. From the black silk robe appear sleeves of gold brocade, upon the head a black cap; the breast is ornamented with a gold chain, upon which is a reliquary cross set with pearls; the left hand holds a glove. On the left, behind the portrait, Death points to an hour glass standing before him. Upon a folded paper is this inscription

from Job, X—20: »Nunquid non paucitas dierum finietur brevi?« Under a fold: IO HOLPAIN.

Wood. — 0.48 m h., 0.38 m br. — As early as the 16th century in the Ducal Gallery in Munich. — Phot. by Hanfstängl. — A second example of this portrait from the Methuen Collection (since 1848 in possession of the Duke of Westminster) bears, beside the quotation from Job, the following inscription: »Brianus Tuke Miles. Anno Aetatis suae LVII«, and the proverb: »Droit et avant«. — Cab. 5.

Martin Schaffner,

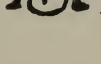
worked in Ulm between 1508 and 1535, died in that city about 1541. Probably a pupil of Schüleins; afterwards influenced by the paintings of the Venetians. Worked in Ulm.

214. (7.) The Annunciation. Between the columns of a Renaissance hall the angel approaches the Virgin, who is kneeling before her prayer-desk, while the Dove floats downwards upon a ray of light, emanating from God the Father. In the background, on the right, an angel is occupied in arranging the bed of the Virgin. On the left, view of a landscape, with the Visitation. Inscribed upon the head of the bed is the date 1523. The gold-patterned tapestry has been restored. Upon the reverse: Mary, with four other holy women; part of a Departure of the Saviour, the other half of which is represented upon the back of No. 217.

Wood, curved above. — 3.00 m h., 1.58 m br. — This and the following paintings formed originally the wings of the altar door in the Prelacy of Weddenhausen, near Ulm, and came, at the time of the breaking up of the Convent, into the possession of the Bavarian Government in the year 1803. — Phot. by Hanfstängl. — Hall III.

215. (21.) The Presentation of the Child in the Temple. Simeon, whose brocade garment has been repainted, holds the Child in his arms. On the left kneels the Virgin, behind her stand St. Joseph and two women. On the right is the Mother Anna, with pocket and bunch of keys at her girdle. Levites surround the altar table with the Ark of the Covenant. Dated upon the choir of the Temple, occupied by three lookers on: 1524.

Size and derivation like the preceding. — Phot. by Hanfstängl. — Hall III.

216. (25.) The Descent of the Holy Ghost. In a splendid Renaissance hall, which opens upon a busy square, sits the Virgin, surrounded by the Apostles. Over them floats the Dove. Inscribed in the tympanon of the door, on the right side, is the monogram of the artist: 

Size and derivation like the preceding. — Phot. by Hanfstängl. — Hall III

217. (36.) The Death of the Virgin. She kneels between the Apostles. One of these, in priestly garments, holds before her a book, while two others support her. Upon the right, two, kneeling, are reading from a book, two others are visible in the background. Upon the right two Apostle are bringing a sprinkle and a censer. Above the group floats the soul of the dying, borne by angels upwards to a glory, where she is received by Christ. Signed upon the right, over a window, with the monogram. Upon the reverse: Christ with the Apostles, the other half of the Departure of Christ. See No. 214.

Size and derivation like No. 214. — Engr. by J. Burger, (E. Förster's Denkmale der deutschen Kunst). — Phot. by Hanfssängl. — Hall III.

218. (748.) Portrait of Count Wolfgang of Oetting, in a black robe trimmed with velvet and lined with fur; with a gold brocade cap striped with black. In the right hand he holds a roll, in the left a rosary. Half figure. Above upon the tapestried ground ornamented with hunting scenes, is the following verse:

Sum wolfgang' ego Comes ex öting bene natus,
Quinquaginta duos phebus mihi sustulit annos,
Me, quum Solis equi petierunt Cornua Tauri,
Martinus Schaffner mira depinxerat arte 1508.

Wood. — 0.45 m h., 0.29 m br. — From the private possession of the Oettingen-Wallerstein family in Deggingen. — Cab. 4.

219. (750.) Portrait of the mathematician, Peter Appian, with a pair of compasses in the right hand. He wears a black cap with a turned up brim and a brown coat with gray fur trimming. Breast-piece to the left. Signed below, on the right: HB 1509. Upon the reverse: Petrus Appianus Caroli v. Mathematicus.

Wood. — 0.38 m h., 0.31 m br. — From the Rechberg Collection, afterwards from the Wallerstein. The attribution of this picture to Schaffner is not quite assured; but, notwithstanding the monogram, it is highly improbable that it is by Burgkmair. — Cab. 4.

Hans Burgkmair,

born in Augsburg 1473 died in that city in 1531. Pupil of his father, Thomas B. and of Schongauer. Received into the Guild of painters in Augsburg in 1498, influenced by study of the works of Albert Dürer and the Venetian painters.

220. (738.) Portrait of the painter Martin Schongauer. Beneath the brown coat lined with fur is seen the collar of a black undergarment. The head is covered with a black cap the bands of which (?) fall over the breast in front. Breast-piece to the left. Upon the left above: HIPSCH MARTIN SCHONGAVER MALER 1483. In addition, an escutcheon with a red crescent upon a white ground.

Wood. — 0.30 m h., 0.22 m br. — Upon the back is a paper, partially injured, bearing the inscription: Mayster Martin schongawer Maler genent Hipsch, Martin von wegen seiner Kunst geborn zu Kolmar Abe(r) von seinen Öltern ain, augspurger bur(ger) Des geschlechtz vo Her (?) geporn (?) & ist (gest)orben zu kolma(r) anno 1499 . . . (den 2te(n) . . . Hornungs Dem got genad . . . ch (?) sein (?) junge(r) Hans burgkmair jm jar 1488. — (Master Martin Schongauer, called because of his art, Hipsch Martin, born at Colmar, but by parentage a citizen of Augsburg, of the family von Her (?) Died at Colmar in the year 1499 on the 2. of Feb. May God give him grace! The younger Hans Burgkmair in the year 1488.) As, according to the investigations of His Heusler, published in Naumanns Archiv 1867 p. 129, there is no doubt that Schongauer died in 1488, and as Dürer, in 1492, found him no longer in the land of the living, the above notice in regard to the year of his death cannot be true. The error is easily explanied by the circumstance that our picture, which seems once to have been in the possession of Durer, is a copy of an original work of 1483, and cannot well have been painted before 1510, as is evident from certain technical peculiarities. The youthful appearance of the figure is somewhat surprising in view of the extent of Schongauer's previons work as an engraver, but this excessively productive artist did not attain to a great age, and was referred to by Dürer in a note upon the edge of one of S's drawings, dated 1470, as then »still a young apprentice.« (Compare also: A. v. Wurzbach, M. Schongauer, Wien, 1880.) Came from the Praun Cabinet, (Comp.: Murr, Description du Cabinet de M. P. de Praun, 1797) into the collection of Count Fries in Vienna, from whom it was bought by the Bavarian Government for 97 florins. Engr. by A. Petrak, A. Bartsch and C. Goutzwiller. Phot. by Hanfstängl. — Cab. 4.

221. (619.) St. Liborius and St. Eustace. Full figures, standing, toward the right. At the feet of the former a man stricken with the plague. Above, Gothic tracery upon gold-ground. Upon the reverse: in a niche of red marble, St. Roch standing toward the right; an angel dresses a wound in his foot.

Wood, gold-grund. — 1.15 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 5.

222. (65.) St. John the Evangelist at Patmos, sitting under three palms, in the midst of rich vegetation, is about to write the Apocalypse. He looks upward to the Queen of Heaven, who appears to him in the clouds. The Saint is surrounded by various animals. Signed upon a roll among his papers: IOHANN BVRGKMAIR PINGEBAT MDXVIII.

Wood. — 1.50 m h., 1.25 m br. — From the Electoral Gallery of Munich. — Hall III.

223. (728.) Portrait of Duke William IV of Bavaria, in rich costume. Half figure, to the right. Background, landscape; above, golden festoons. Upon the reverse: the coat-of-arms of the Duke and his wife, with the following inscription upon a scroll: ICH HABS IM HERZ W. H. I. BAIRN —

IACOBA H. I. BAIRN IST GANCZ DEIN EIGEN. (I have it at heart, William, Duke of Bavaria. Jacoba, Duchess of Bavaria, is all thine own.) Below, the date 1526.

Wood, curved above. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 4.

224. (742.) Portrait of the Duchess Maria Jacobaea, wife of Duke William IV of Bavaria, born Princess of Baden. Companion-piece to No. 223.

Wood. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 4.

225. (73.) Queen Esther in a splendid Renaissance hall kneels before the throne of her husband, Ahasuerus, asking for mercy towords the Israelites. On the left side of the throne stands Haman near a bridled panther. On the right, view in the city, with Mordecai and his train. Haman, with others, upon the gallows. Signed upon a pier in the centre. MDXXVIII. IOANN BVRGKMAIR PICTOR AVGUSTANS FACIEBAT.

Wood. — 1.16 m h., 1.55 m br. — Electoral Gallery of Munich. — From the inscription and from the reminiscences of Venetian art and places, it is evident that this picture was painted in Venice. — Hall III.

226. (722.) St. John the Baptist. Full figure, to the right, standing before a pier. Dated on the left above: 1518.

Wood. — 1.45 m h., 0.45 m br. — Electoral Gallery of Munich. — Cab. 5.

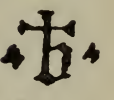
227. (723.) St. John the Evangelist. Full figure to the left. Companion-piece to No. 226.

Wood. — 1.45 m h., 0.45 m br. — Derivation like the preceding. — Cab. 5.

Jörg Breu (Brew, Prew) the Elder;

probably identical with »Georg Prew von Aue 1501«, as he calls himself upon a picture at Herzogenburg in Austria, (Comp.: Nagler, Mgr. I. p. 707); worked from about 1500 in Augsburg, died in that city in 1536. (Comp. Nagler, work quoted above; — also A. Rosenberg, Lützow, L. f. b. K. Vol. X p. 389.)

228. (26.) The Victory of Scipio Africanus over Hannibal's Army at Zama. On the right the Romans; in the foreground the spectators turned toward the combat. Scipio Africanus mounted, is recognizable by the inscription upon the horse; in the middle-ground, above, at the left, Hannibal with a red standard bearing his name. In the background, the two encampments opposite each other; on the right, designated by name, the city Nadagra; more distant, a seaport.

Signed, upon a stone slab, below, on the right: JORG PREW. Under this, upon a rock, the monogram of the artist:  Upon a small cippus, the coat-of-arms of the Bavarian Duchy with the letters HW which designate Duke William IV, at whose order were painted this picture and the similar battle-pieces of Feselen and Altdorfer.

Wood. — 1.60 m h., 1.20 m br. — Electoral Gallery of Munich. — Cab. 5.

Michael Wolgemut,

born in Nuremberg 1434, died in that city Nov. 30, 1519. Studied under Flemish influence; worked in Nuremberg.

229. (39.) The Resurrection. Christ, in the act of blessing, stands upon the step of the sarcophagus in the foreground. One of the three watchers is waking. Through the door of the walled churchyard come the three Holy Women. In the background, Jerusalem in the light of dawn. Upon the reverse: St. Bartholomew and St. James standing before a tapestry. Upon the blue ground above: nach cristi geburt. MCCCCLXV iar ist dis werck gesatzt worden. (This work was executed in the year 1465 after the birth of Christ.)

Wood. — 1.74 m h., 1.11 m br. — This, with the three following panels, belonged to an altar which, until 1810, was in the Church of the Trinity at Hof in Upper Franconia. — Hall III.

230. (22.) Christ upon the Mount of Olives. Through the gate of the garden in the background approaches the betrayer with his followers. Upon the reverse: on a dark ground, the archangel Michael slaying the dragon with the sword.

Wood. — 1.74 m h., 1.11 m br. — Derivation like the preedding. — Hall III.

231. (27.) The Crucifixion of Christ. The Virgin and St. John, with four women, and the Centurion with the sacred spear. On the right, Jews, the Captain and soldiers. Upon the reverse: the Annunciation, upon gold-ground.

Wood. 1.74 m h., 1.11 m br. — Derivation like No. 229. — Phot. by Hanfstängl. — Hall III.

232. (34.) The Descent from the Cross, in the presence of the Virgin, four holy women and St. John. Upon the reverse: The Nativity, upon gold-ground.

Wood. — 1.74 m h., 1.11 m br. — Derivation like No. 229. — Phot. by Hanfstängl. — Hall III.

233. (1423.) The Crucifixion; on the left the Virgin supported by St. John and one of the holy women, with the other women, the Centurion and two soldiers; on the right,

one with the sponge, judges, officers and soldiers, mounted and on foot; the Magdalen clasps the foot of the cross. Background: landscape with Jerusalem.

Wood, gold-ground. — 1.90 m h., 1.81 m br. — Brought from the Castle of Nuremberg to Bamberg in 1810 and to the Pinakothek in 1812. — Hall III.

234. (82.) The Mystic Marriage of St. Catharine with the Child, who sits upon the lap of His mother. Through the window of the room is a view towards Nazareth. Upon the reverse the Nativity; the donor with the coat-of-arms of the Landauer family of Nuremberg.

Wood. — 1.80 m h., 1.11 m br. — Wing of a triptych, of which the representations of the Resurrection and Crucifixion, Nos. 42 and 43 in the Gallery at Augsburg, formed the second wing. Formerly in the Castle of Nuremberg, came, by exchange, into the Royal Collection in 1810. — Hall III.

235. (1415.) The Twelve Apostles go forth to preach the gospel to all the world. In the halo of each is designated his name and the land of his mission. In a mountainous landscape, with many trees and traversed by a river, are seen, in the left foreground, St. Peter (Italia), drinking from a flask, and St. Thomas, (India), with a cap in his hand; behind are St. Bartholomew, (Cilicia), and St. Andrew (Achaia), stretching out their hands in leave-taking. On the right, St. John, (Asia), with a jug drawing water, and St. James Minor, (Judea); walking towards the border; in the middle distance near the tree, St. James Major, (Hispania), and Philip, (Frigia), embracing, while, wandering in the distance, is St. Matthew, (Aethiopea), near a hillock, and still farther, by a rocky shore, St. Simon (Persia), Thaddeus, (Mesopotamia), and Matthias, (Palestina) are climbing the rocky paths of the background.

Wood. — 1.46 m h., 1.53 m br. — From the Castle of Nuremberg. — Hall III.

Albert Dürer,

born in Nuremberg May 21st, 1471, died in that city April 6th, 1528. Pupil of his father as a goldsmith, and, from 1486 to 1490, of Mich. Wolgemut as a painter. Travelled for four years in Germany and Italy, after that lived in Nuremberg, was again, from 1505 to 7, in Italy, and in the Netherlands from 1521 to 22.

236. (712.) Portrait of one Oswolt Krel. Before a red tapestry, which opens on the left the view of a group of trees, the figure looks out of the picture. Face, three quarters profile.

to the left. The left hand grasps the fur coat, which is thrown over the shoulder; the right rests upon a parapet. Inscribed on the right above with the name of the person represented and 1499.

Wood. — 0.48 m h., 0.38 m br. — Came into the Wallerstein Coll. in 1812 from Hertel, art dealer in Liesheim. — Phot. by Hanfstängl.— (Comp.: Thausing, Dürer, p. 46.) — Cab. 5.

237. (739.) Portrait of a young man with a bare neck, wearing a brown cap, under which a hair net is visible. Face, three quarters to the left. On the left above, upon a black ground, the date 1500. Pieced out on the right and left in modern times. According to an old tradition, the portrait of Hans Dürer; perhaps the same who, in 1507, was accepted as master by the Guild of Tailors in Nuremberg.

Wood. — 0.29 m h., 0.26 m br. — From the Praun Cabinet. Bought by the Crown Prince Ludwig, in 1809, from Frauenholz in Nuremberg, together with the portrait of Wolgemut for 340 ducats. — Lith. by Strixner. Phot. by Hanfstängl. — (Comp.: Thausing, Dürer, p. 37.) — Cab. 4.

238. (94.) The Deposition. The Virgin Mary, St. John and Nicodemus, with the holy women, in all eight persons, surround the body of Christ, which, taken from the cross, lies upon a linen cloth on the ground, upheld under the arms by Joseph of Arimathea. In the background, view of Jerusalem, in a mountainous district, with a storm coming on. In the left middle-distance a rock-tomb. Signed upon the linen cloth with the monogram and 1500. In various parts of the foreground appear as pentimenti the votive portraits of the donors.

Wood. — 1.51 m h., 1.21 m br. — Electorial Gallery of Munich. — Lith. by Strixner and Bergmann. Phot. by Hanfstängl. (Comp.: Thausing. Dürer p. 134.) — Hall III.

239. (716.) Portrait of the artist by himself. In a fur coat, the blonde curling hair falling upon the shoulders, the right hand upon the breast. Breast-piece, life-size, full-face. On the left of the head the monogram with the date 1500; on the right the inscription: »Albertus Durerus Noricus ipsum me propriis sic effingebam coloribus aetatis anno XXVIII.

Wood. — 0.65 m h., 0.48 m. br. — Lith. by N. Strixner in »A Dürer's christlich-mythologischen Randzeichnungen, München 1808«, by C. G. Enslen 1818, by J. Rehberg in his »Raphael«, and by J. Wölffle. Engr. by Fr. Wagner, F. Förster and Fleischmann. Etched by J. L. Raab. — Phot. by Hanfstängl. — This portrait was preserved, probably from the year of Dürer's death, certainly from 1575, until the end of the last century in the Silver Room of the Town Hall of Nuremberg. It was afterwards sawed through, evidently with intent to deceive. A copy which was painted upon the back remained in Nuremberg, and is now in the Germanic Museum, while the front part, with the original, after passing through various hands, was bought in 1805 from the Consul G. G. Pez for the sum of 600 guldens, and placed in the Electoral Gallery. — Cab. 4.

240. (2.) The Nativity. The Virgin and St. Joseph kneel in a ruin, adoring the Child, who lies between them, surrounded by five angels. From the left approach two shepherds, and two from the middle-distance. Upon a post supporting the roof, in front, is the monogram. Centre-piece of the two following wings, together known as Baumgartner's altar.

Wood. — 1.52 m h., 1.23 m br. — Phot. by Hanfstängl. — From the Church of St. Catharine in Nuremberg; presented by the Magistracy of that city to Elector Maximilian I in 1613. A pen drawing of this picture, in the British Museum, is only a copy. (Comp. Thausing, Dürer, p. 136.) — Hall III.

241. (1.) The Nuremberg patrician Stephen Baumgartner, as knight in armor, in red trappings, with spear and shield; standing near his horse, turned to the right.

Wood. — 1.53 m h., 0.87 m br. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Formed, with No. 242, the wings of the preceding. — Hall III.

242. (3.) The Nuremberg patrician Lucas Baumgartner, in an iron coat-of-mail, with red trappings; in the right hand a lance, the left resting upon the hilt of his sword; standing before his horse. See No. 240.

Wood. — 1.53 m h., 0.87 m br. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Hall III.

243. (731.) Portrait of Michael Wolgemut, three-quarters face, to the right. The head of the aged master is bound with a black silk cloth. A fur collar, a black underdress and the edge of the shirt are visible. On the left above, upon a green ground, is the inscription: Das hat albrecht durer abconterfet noch seine Lermeister michel wolgemut im jor 1516 vnd er was 82 jor vnd hat gelebt pis das man zelet 1519 jor do ist er ferschieden an sant endres dag (30. Nov.) frv ee dy sun awff gyng. »This has Albert Dürer portrayed after his master Michael Wolgemut, in the year 1516. He was (then) eighty-two years old, and lived until the year 1519, when he died on Saint Andrew's day, (Nov. 30th.), early before the sun rose.« Below, the monogram with the date 1516. It is evident that the second part of the inscription was written later, perhaps in 1519, the year of Wolgemut's death. The drawing from which Dürer painted the picture is in the Albertina in Vienna.

Wood. — 0.29 m h., 0.27 m br. — Phot. by Hanfstängl. This painting was formerly in the Praun Cabinet in Nuremberg, at the sale of which it passed to Frauenholz, and from him, in 1809, to Ludwig I. then Crownprince of Bavaria. — Cab. 4.

244. (93.) The Death of Lucrece. At the foot of her bed, which is draped with green curtains, she stands, turned towards the left, naked except a strip around the hips, about to thrust a daggar under the right breast. Full figure, life-size. Signed below on the left with the monogram and 1518.

Wood. — 1.66 m h., 0.74 m br. — Phot. by Hanfstängl. — As early as the end of the sixteenth century this picture was in the Ducal Treasure Chamber, and it hence can hardly be identified with the work seen by van Mander in Middelburg. (Compare his Schilderboeck, 1618, p. 1326.) — Hall III.

245. (715.) St. Joachim and St. Joseph, full figures, half life-size. The latter wears a green, the former a gold brocade garment over a red under-dress. Upon the staff of St. Joseph the (spurious) monogram and the date 1523.

Wood, gold-ground; curved above. — 0.93 m h., 0.52 m br. — Boiss. Coll. — Lith. by J. Strixner. — Phot. by Hanfstängl. — Formed with No. 246 the inner wings of an altar in the private chapel of the Jabach family in Cologne. The outer pictures, sawed from their backs, represent upon the one side the Trials of Job, upon the other two of Job's Comforters; they are now in the City Museum of Cologne. The whereabouts of the centre-piece is unknown. (Comp.: Thausing, Dürer p. 138.) — Cab. 4.

246. (719.) St. Simeon and St. Lazarus. The former, in a red cloth cap and red garment lined with fur, stretches out his hands in prayer. The latter, in a rich pluvial, with mitre, crozier and book. Upon the staff the (spurions) monogram. Companion-piece to the former.

Wood, gold-ground; curved above. — 0.93 m h., 0.52 m br. — Boiss. Coll. — Lith. by Strixner — Phot. by Hanfstängl. — Cab. 4.

247. (71.) St. John the Evangelist, turned towards the right, stands reading in a book, which he holds in both hands. St. Peter looks over his left shoulder into the open book. St. John wears, over a green under-dress a red mantle lined with yellow. St. Peter, designated by a golden key, is wrapped in a gray garment. Full figures, over life-size. Signed with the monogram and the date 1526.

Wood. — 2.04 m h., 0.74 m br. — Lith. by F. Piloty. — Engr. by A. Reindel. Etched by M. Kellerhoven. Phototype by J. Albert, Phot. by Hanfstängl. — This panel and its companion-piece, No. 248, known as the Four Apostles, or the Four Temperaments, were presented by the artist, on Oct. 7th, 1526, to the Council of his native city, where they were placed in an upper room of the Town Hall. In the year 1627 they were given up to the Elector Maximilian I. of Bavaria, and replaced with copies by G. Gaertner. The lower parts of the originals with the following characteristic texts: Peter: Ep. II, ch. 2; John: Ep. I, ch. 4; Paul: Tim. Ep. II, ch. 3, and Mark: ch. 2. were joined to the copies, and are now in the Germanic Museum in Nuremberg (Nos. 260 and 261). — Hall III.

248. (76.) The Apostle Paul, turned towards the left. Behind him, on the left, the Evangelist Mark, nearly full face. St. Paul, enveloped in a wide white mantle, supports with the right hand the naked sword upon the ground, on the left arm

he holds a closed book. St. Mark, in a blue garment, holds in the right hand a scroll. Full figures, over life-size.

Wood. — 2.04 m h., 0.74 m br. — Derivation and reproductions like the preceding. — Hall III.

249. (51.) Portrait of Jacob Fugger the Rich, face three-quarters to the left, wearing a fur coat over a black under-dress, the hair in a brocade cap. The green ground is modern.

Canvas, in water-color. — 0.68 m h., 0.52 m br. — Electoral Gallery of Munich. — The best of the repetitions of this picture, signed with the date 1520, is in the possession of Count Törring in Munich. The original drawing is owned by Thausing in Vienna. — Cab. 4.

School of Albert Dürer.

250. (745.) The Mater Dolorosa, with eyes uplifted, stands in a stone niche, the hands crossed upon the breast; in a blue garment, with a white cloth over the head and shoulders. Full figure, less than life-size. On the left below the monogram and 1815, retouched.

Wood. — 1.09 m h., 0.43 m br. — Came, in 1803, from the Cloister Benedictbeuern into the possession of the State. — Cab. 4.

251. (649.) The Holy Family. The Virgin, sitting near her mother Anna, holds towards her the Child. At the back, St. Joseph and St. Joachim. Background, landscape.

Wood. — 0.77 m h., 0.58 m br. — Wrongly ascribed to Jan de Mabuse. — Cab. 5

Copies after Albert Dürer.

252. (720.) Portrait of the father of Albert Dürer, in a black cap, black under-dress, and brownish-yellow coat with wide sleeves. With the inscription: »1497. Das malt Ich nach meines vatters gestalt, Da Er war sibenzich Jar alt. Albrecht Dürer Der elter.« (»1497. This I painted from my father's form, when he was seventy years old. Albert Dürer the Elder.« Under this the monogram.

Wood. — 0.51 m h., 0.40 m br. — Lith. by M. Strixner. — Came from the Rechberg Collection into the Wallerstein Gallery, and from this into the possession of the King. The original, probably the same relinquished by the Council of Nuremberg to Charles I of England, is owned by the Duke of Northumberland in Zion House near London. Another copy is in the Städel Museum at Frankfurt on the Main. — Cab. 4.

253. (1348.) The Martyrdom of the ten thousand Christians under the Persian King Sapor II. In the middle of the picture are Dürer and Wilibald Pirkheimer. Background, a fantastic rocky landscape.

Wood. — 1.00 m h., 0.89 m br. — Düsseldorf Gallery. — The original is in the Belvedere in Vienna, the original drawing in the Albertina. — Dürer painted the picture for Duke Frederick III. of Saxony; it was afterwards in the collection of Rudolph II. The small banner which Dürer holds bears in the original the inscription: »Iste faciebat anno domini 1508 Albertus Dürer Alemanus.« — Cab. 5.

Hans von Kulmbach,

real name Hans Süss, born at Kulmbach in Franconia, died in Nuremberg about 1522. Pupil of Jacob Walch and, probably, also of Albert Dürer. Worked in Nuremberg.

254. (40.) A Saint, perhaps Joseph, in a gray under-garment and red mantle; in the hands a staff and laurel branch. Full figure, to the right. See Nr. 255.

Wood, gold-ground. — 1.54 m h., 0.53 m br. — Sent from Nuremberg in 1812. — Phot. by Hanfstängl. — Hall III.

255. (46.) St. Zacharias, in a red under-dress, blue mantle and violet head drapery in the act of speaking. Full figure, to the left. Companion-piece to the preceding, and of like derivation.

Wood, gold-ground. — 1.54 m h., 0.53 m br. — Phot. by Hanfstängl. — Hall III.

256. Joachim and Anna. The former in priestly robes, with a yellow head-dress, holds in his hands the censer. The latter in a green mantle over a red dress with a white head-cloth, the wrists crossed. Figures less than life-size, standing to the right. See No. 257.

Wood, gold-ground. — 1.42 m h., 1.58 m br. — Came from the Church of St. Laurence in Nuremberg, through Keim, Inspector of Buildings, into the Wallerstein Collection, and thence to the Chapel of St. Maurice in Nuremberg. — Hall III.

257. St. Wilibald and St. Benedict. The former, in bishop's robes, holds an open book with both hands. The latter, in the black costume of his order, carries a broken glass upon a closed book. Companion-piece to the preceding; to the left.

Size and derivation like the preceding. — Hall III.

Similar to Hans von Kulmbach.

258. (43.) Picture in two divisions: above, the Adoration of the Magi; below, the Descent of the Holy Ghost. Upon the reverse: part of a representation of the Death of the Virgin.

Wood, gold-ground. — 2.41 m h., 1.22 m br. — Phot. by Hanfstängl. — Came by exchange from the Castle of Nuremberg, in 1810, into the possession of the State. No. 258 and 259 are parts of one altar-piece from Nuremberg, two other wings of which are in the Germanic Museum of that city. — Hall II.

259. (58.) Picture in two divisions. Above: the Resurrection of Christ. Below: the Coronation of the Virgin. Upon the reverse: The second half of the representation of the Death of the Virgin.

Wood, gold-ground. — 2.41 m h., 1.22 m br. — Phot. by Hanfstängl. — Derivation like the preceding. — Hall III.

Hans Leonhard Schaeufelein,

born in Nuremberg about 1480, died in Nördlingen 1539 or 40. Successor of A. Dürer. Worked in Nuremberg and in Nördlingen, in which latter place he settled in 1515.

260. (23.) The Death of the Virgin. Upon the reverse: Christ lifted up upon the Cross. The Virgin with the sword piercing her heart, and St. John standing near.

Wood. — 1.27 m h., 1.05 m br. — This picture, with the two following, two others in Schleissheim, and two in the Germanic Museum at Nuremberg. (Nos. 206 and 207), formed parts of a large altar-work in the Carthusian Convent of St. Peter at Christgarten, of which one panel came by exchange from Nuremberg, in 1801, and another, with the above, from the Wallerstein Collection. — Hall III.

261. (28.) The Coronation of the Virgin. Upon the reverse: Christ fallen under the cross upon the way to Mount Calvary. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

262. (33.) Christ saves the Apostle Peter upon the sea. Upon the reverse: Christ mocked and crowned with thorns. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

263. (24.) The Virgin receives from the Angel the palm as a sign of victory over the earthly. The Apostles stand, assembled in a hall. Upon the reverse: Christ brought before Pilate. See No. 260.

Wood. — 1.26 m h., 1.00 m br. — Derivation like the preceding. — Hall III.

264. (691.) Christ upon the Mount of Olives. Before him are the three Disciples sleeping; in the left background, Judas with the officers. Signed in the middle, below, with the monogram: S in H next to the little shovel, (Schaeufelein), and the date 1516.

Wood. — 0.49 m h., 0.37 m br. — From the Castle of Nuremberg, by exchange in 1810. — Cab. 5.

265. (Schl. 734.) Christ Crowned with Thorns. Two servants, with the rod, press the crown upon the head of Christ. Before them kneels a man in a green garment, a red cap in his right hand, the mouth widely opened. A bald man, behind the group, grasps with the right hand the shoulder of the Saviour. Through an arched door-way: view of a landscape.

Wood, gold-ground. — 0.51 m h., 0.42 m br. — Wallerstein, formerly Rechberg Collection. — Cab. 5.

266. (Schl. 735.) Head of Christ; full face, the long hair parted in the middle, a purple-brown garment visible at the neck.

Wood, gold-ground. — 0.38 m h., 0.26 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — (Comp.: M. Schmidt, Zahn's Jahrb. V. p. 51). — Cab. 4.

Barthel Beham,

born in Nuremberg 1502, died in Italy in 1540. Pupil of Albert Dürer until 1524; from 1530 to 35 in the service of the Duke of Bavaria; came, later, under Italian, more especially Venetian, influence.

267. (72.) The Discovery of the Cross. In the presence of St. Helena the dead body of a woman is brought to life by the laying on of the holy cross. At the feet of the dead kneel a bishop, the Empress, and, behind the latter, her followers. The group is surrounded by witnesses of the event, two of whom, on the right, hold the crosses of the thieves. The background is formed by the buildings of an antique market-place. Signed on the left, near the coat-of-arms of Duke William IV.: 1530 BARTHOLOME BEHEM. Inscribed on the right, upon the pavement: CRVX CHRISTI AB HELENA REPERITVR . A MACARIO MORTVA SVSCITATA ADPROBATVR AN . CCXLIII.

Wood. — 1.14 m h., 1.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — The agreement in style of the picture with the engravings by Beham proves the identity of painter and engraver. — Hall III.

268. (Schl. 1387.) Portrait of King Ludwig of Hungary, in a black garment trimmed with fur, and a black cap ornamented with pearls. Breast-piece. Upon the red drapery of the ground above is inscribed: LVD. REX. VNGARIÆ.

Wood. — 0.43 m h., 0.34 m br. — From the Palace of Dachau. — The attribution of this picture to Beham is doubtful. — Cab. 4.

269. (Schl. 37.) Marcus Curtius. The self sacrificing hero rides upon a gray horse into the yawning chasm. Upon the Forum, with its many buildings, are numerous figures. Upon the base of an obelisk, on the right, is inscribed: M. CVRTIVS IVVENIS BELLO EGREGIVS PRO PATRIA DIIS MANIBVS ARMATUS SE DEVOVIT. TI. LIVIVS LIB. VII. M. D. XXXX. Below, upon the drum of a column, the coats-of-arms of Bavaria and Baden.

Wood. — 1.66 m h., 1.19 m br. — In the Ducal Treasure Chamber at Munich as early as the sixteenth century; belongs to the series of historical pictures executed for Duke Willlam IV. Perhaps by a scholar or imitator of Beham. — Cab. 5.

Lucas Cranach,

(Lucas Müller) the Elder, born 1492 at Kronach in Upper Franconia; in 1519 City Receiver, from 1537 to 1544 Burgomaster of Wittenberg, died in Weimar Oct. 16th, 1553. Pupil of his father.

270. (734.) The Virgin gives to the Child, standing upon a cushion before her, a bunch of grapes; the Child holds one to the mouth of His mother. A curtain behind, upheld by angels, opens upon the right the view of a hilly landscape. Half-figure, sitting. Signed below upon the left border with the monogram.

Wood. — 0.61 m h., 0.42 m br. — Phot. by Hanfstängl. — On a paper upon the back the following inscription: »1558. Dises Maria bildt ist Herrn Raymund Fuggers Seelig und im Schloss Kirchberg gewesen, welliches Herr Octauian Secund Fugger Ao. 1589 alls im (ihm) Kirchberg durch die brüederlich thailhung zuegefallen zue sich genommen. Ist sonst von Lucas Kram von Wittemberg dem treffenlichen maler gemacht worden ao. 1512.« 1558. (This picture of the Virgin belonged to Herr Raymund Fugger, deceased and was in the Palace of Kirchberg. It was taken by Herr Octavian Secundus Fugger in 1589, when Kirchberg fell to his share in the division of the estate among the brothers. It was painted in 1512 by that excellent artist Lucas Kram of Wittenberg.) — King Maximilian received this picture in 1824, on the anniversary of his succession, as a gift from Freiherr v. Niedermeyer, and transferred it to the State Collection. — Cab. 4.

271. (83.) The Death of Lucrece. Standing figure, life-size. Upon the dagger the monogram with the date 1524.

Wood. — 1.82 m h., 0.75 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall III.

272. (756.) The Virgin, in a red dress with green mantle, holds the Child upon her lap. Signed on the right with monogram between the date 1525. Knee-piece, round-picture. Upon the reverse: a coat-of-arms with the date 1549.

Wood. — 0.13 in diam. — Wallerstein, formerly Rechberg Collection. — Cab. 4.

273. (736.) The drunken Lot and his two daughters. Evening landscape with the burning Sodom in the background. Upon the way is seen Lot and his daughters, and his wife turned to a pillar of salt. Upon the trunk of a tree on the left, the monogram and 1529.

Wood. — 0.53 m h., 0.37 m br. — Boisserée Collection. — Cab. 4.

274. (733.) Small portraits of Dr. Martin Luther, Philip Melanchthon, and the Elector Frederick III of Saxony. Breast-pieces. Near Luther the inscription: In silentio et spe erit fortitudo vestra. Near Melanchthon, on the right: 1532 and the monogram. The same on the left, upon the portrait of the Elector. In a section of the last, upon a printed strip

of paper, the well-known verse. Good specimen of the great number of similiar portraits which were produced in Cranach's studio.

Wood. — 0.22 m h.. 0.51 m br. — Phot. by Hanfstängl. — The portraits of the reformers are from Ratisbon, that of the Elector from the Boisserée Collection. — Cab. 5.

275. (759.) Moses with Aaron and two prophets. Upon the trunk of a tree on the right the monogram and 1532.

Wood. — 0.26 m h., 0.14 m br. — Zweibrücken Gallery. Fragment from one of the typical allegorical representations of the Fall of Man and the Salvation, often repeated by Cranach and his school. The skeleton arm, seen on the left of the picture, belongs to the group of Death and the Devil thrusting Adam into the Pit. — Cab. 4.

276. (749.) Picture in three divisions. Centre-piece: the Crucifixion, represented with many figures. Right wing: the Crowning with Thorns, and the Bearing of the Cross. Left wing: the Flagellation, Ecce Homo and the Resurrection. Signed upon the cross with the monogram and 1540. Upon the reverse: Christ as a Man of Sorrows, with the Virgin in the attitude of prayer.

Wood. — 0.65 m h., 0.82 m br. — The wings 0.65 m h., 0.20 m br. — Triptych in one frame. From the Cloister of Tegernsee. — Cab. 5.

277. (729.) Adam and Eve under the Tree of Knowledge.

Wood. — 0.47 m h., 0.35 m br. — Phot. by Hanfstängl. Acquired from the estate of King Maximilian I. — Cab. 4.

278. (56.) The Woman taken in adultery brought before Christ. Signed, above the round window, with the monogram. Knee-piece.

Wood. — 1.16 m h., 1.49 m br. — Electoral Gallery of Munich. — Lith. N. Strixner (A. G.) — Phot. by Hanfstängl — The figure upon the left and the upper part of the architecture probably added by J. G. Fischer, (1580 until 1643). A repetition of this picture is in the Germanic Museum in Nuremberg. — Hall III.

279. (1353.) St. Anna, seated upon a grassy bank with the Child, who stretches out His arms to the Virgin sitting near. Beyond, landscape with trees and the ruins of a castle.

Wood. — 0.60 m h., 0.40 m br. — Boiss.-Coll. — Lith. by J. P. Kehr. — Cab. 4.

280. (1363.) Christ upon the cross, between the thieves. At the foot of the cross kneels the Magdalen wringing her hands, supported by St. John. Signed with the monogram upon the foot of the cross

Wood. — 0.54 m h., 0.32 m br. — Zweibrücken Gallery. — Cab. 4.

Matthias Grünewald,

of Aschaffenburg. Worked from the beginning of sixteenth century until about 1530. Circumstances of his life unknown.

281. (69.) St. Maurice in rich steel armor, with a gold coronal upon his head, is conversing with Bishop Erasmus, who, in the robes of his office, rests his right hand upon the attributes of his martyrdom, and his left upon a staff. Behind the latter an aged capitular; behind St. Maurice four soldiers, of only two of whom more than the legs can be seen. Figures over life-size.

Wood. 2.26 m h., 1.76 m br. — Phot. by Hanfstängl. — (Compare: W. Schmidt. Repertorium für Kunstwissenschaft, I. p. 411.) Painted by order of Cardinal Albert of Brandenburg, Elector of Mayence, for the Collegiate Church of St. Maurice and St. Magdalen, built by him at Halle on the Saale in 1518. After the dissolution of the Chapter, the picture was brought by the Cardinal to Aschaffenburg. Came into the Pinakothek in 1836. — Hall III.

282. (63.) St. Mary Magdalen, sister of Lazarus, in the robes of state of the time of the artist, with the vase of ointment in both hands. In the nimbus the name of the saint. Background: landscape. Full figure, standing toward the right.

Wood. — 2.23 m h., 0.76 m br. — This, with the three following panels are of like derivation with the previous picture, of which they must have originally formed the wings. They were not, however, painted bythe master of the centre picture, bnt by an artist whose style resembled that of Cranach, perhaps by Simon of Aschaffenburg, a painter much employed by Cardinal Albrecht before 1545. Came into the Pinakothek in 1836. — Hall III.

283. (68.) St. Lazarus, brother of St. Magdalen and St. Martha; before him the bier. Full figure, over life-size, standing to the left, with the name of the saint in the nimbus. Background: landscape. See No. 282.

Wood. — 2.33 m h., 0.76 m br. — Hall III.

284. (75.) St. Chrysostom, in bishop's robes with book and staff. Background: cloudy sky. Full figure, over life-size. See No. 282.

Wood. — 2.33 m h., 0.76 m br. — Hall III.

285. (70.) St. Martha, with a vase of holy water and sprinkle; at her feet the dragon. In the background, cloudy sky. Full figure, over life-size, to the right. See No. 282.

Wood. — 1.33 m h., 0.76 m br. — Hall III.

Hans Baldung,

called Grien or Grün (figures as »Grünhans« in Dürer's Journal of his Travels), born at Gmünd in Suabia, between 1476 and 1480, died in Strasburg 1545. Became in 1509 a citizen of Strasburg; after 1511 worked both at Freiburg and Strasburg. Studied under the influence of the school of Kolmar and of his friend, A. Dürer.

286. (740.) Portrait of the Margrave Philip Christopher of Baden, with monogram above, on the right: ·IGB· on the left above: 1514 In the groundwork on the right: PHI : CO : PA : AN : NA · BALDVNG, FACIEBAT. A second inscription: Phil. Co. Pa. An. Na. 14 Baldung faciebat 1517 appears to be of later date.

Wood. — 0.41 m h., 0.30 m br. — Phot. by Hanfstängl. — From the Palace of Neuburg on the Danube. (Comp.: Eisenmann in Meyer's Kunstlexicon I. p. 628.) — Cab. 4.

287. (Schl. 31.) Portrait of a gray bearded man, with a red cap richly ornamented with brooches and rings, and a fur garment. Breast-piece, to the left. Signed in the right corner above: ·IGB· At the left: 1515

Wood. — 0.40 m h., 0.31 m br. — Electoral Gallery of Munich. — Cab. 4.

Albrecht Altdorfer,

born before 1480, lived in Ratisbon after 1505, died in that city on the 12th or 14th of February, 1538, influenced by the works of Albert Dürer. (Comp.: W. Schmidt, in F. Meyer's Künstlerlexicon I. p. 545.)

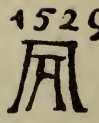
288. (1369.) Thick beech wood, at the opening of which the knight St. George, is fighting with the dragon. Between the trunks of the trees, view of a distant hilly country. Signed with monogram and the date 1510 upon a tree.

Parchment, mounted upon wood. — 0.27 m h., 0.21 m br. — Boiss. Coll. — Cab. 4.

289. (730.) Susanna at the bath; the two elders creep forward through the shrubbery. On the right, a splendid building, upon the terrace of which is the stoning of the condemned. Background, varied landscape. Monogram and date 1526 on the left below.

Wood. — 0.75 m h., 0.61 m br. — Phot. by Hanfstängl. — As early as the sixteenth century in the Ducal Treasure Chamber at Munich. — Cab. 4.

290. (761.) The Victory of Alexander the Great over Darius in the Battle of Arbela, with thousands of small figures on foot and on horseback. In the centre are Alexander and Darius, the former on a running horse with outstretched lance, the latter flying on his hooked chariot, drawn by three cream-colored horses, and looking back towards his victor. The glowing sun rises over a beautiful landscape of cities, mountains and the sea. On the left above is the waxing

moon. On the left below, the monogram and the date: 1529  Above upon the border, a tablet with the inscription: ALEXANDER M. DARIUM ULT : SUPERAT CAESIS IN ACIE- PERSAR : PEDIT : CM. EQUIT VL Ro XM . INTERFECTIS . MATRE QUOQUE CONIVGE, LIBERIS DARII REG : CUM M. HAUD AMPLIUS EQUITIB : FUGA DILAPSI, CAPTIS. Signed below, upon the frame: ALBRECHT ALTDORFER ZV REGENSPVRG FECIT.

Wood. — 1.41 m h., 1.19 m br. — As early as the sixteenth century in the Ducal Treasure Chamber at Munich. According to the accounts of the Royal Treasury the picture was restored by Joh. de Pay in the year 1658, carried to France in 1800. and restored to Bavaria in 1815. — Cab. 5.

291. (752.) The Virgin Mary, with the Child, sits above the clouds, surrounded by angels making music. Two angel boys float down towards her with a crown. Below, hilly landscape with a lake in the centre. Upon the reverse: Mary Magdalen with the vase of ointment approaches the grave of the Lord; angels show her the empty grave-clothes; in the garden she is met by Christ with the banner of victory. The glowing sun rises between clouds.

Wood. — 0.66 m h., 0.43 m br. — From the Palace of Neuburg on the Danube. — Cab. 4.

292. (1368.) Pietà. The Magdalen and Mary Salome kneel on the right; St. John, with folded hands, stands before a tree on the left. Background: a landscape, with the three crosses upon a steep cliff on the right.

Wood. — 0.60 m h., 0.47 m br. — Electoral Gallery of Munich. Phot. by Hanfstängl. — Comp.: W. Schmidt, Zeitsch f. b. K. II p. 245. — Cab. 4.

293. (1370.) Hilly landscape, with pines and shade-trees upon both sides of the way. In the distance, blue mountains and a great lake; view of country dwellings and a town. Monogram on the left.

Paper mounted on wood. — 0.30 m h., 0.22 m br. — This small picture much resembles the work of M. Ostendorfer, pupil of Altdorfer. (Comp.: Waagen, Kunstwerke und Künstler in Deutschland, 1843 I p. 218.) Wallerstein Collection. — Cab. 4.

Melchior Feselen,

born probably in Passau, died April 10th, 1538 in Ingolstadt. The character of his art resembles that of Altdorfer and Ostendorfer. Worked in Ingolstadt from 1522 to 1533,

294. (747.) Siege of Rome by Porsena, King of the Etruscans. In the centre, Porsena, mounted, treating with the Roman virgins who were sent to him as hostages under the care of Cloelia. Above, upon the right and left, the richly ornamented escutcheons of Bavaria and Baden (Duke William IV

and his wife Jacobaea of Baden), with a blank tablet hanging below. Upon the tree in the centre the date and monogram: 1529 MF

Signed in the left corner below: N·V·PASSAV

Wood. — 1.03 m h., 1.65 m br. — As early as the sixteenth century in the Royal Treasure Chamber of Munich. — Cab. 5.

295. (35.) The city Alesia, in the district of Auxois, Burgundy, occupied by the Manubians, is besieged by Julius Caesar with cannon and bombs, in close proximity. Attack, in closed ranks, of the Roman foot and horse upon the enemy, who have partially turned in flight. High above hangs a garlanded shield, with the inscription: QUANTA STRAGE VIRUM SUBLIMIS ALEXIA CESSIT, CAESAREIS AQUILIS PICTA TABELLA NOTAT. Below hang the escutcheons of Bavaria and Baden (Duke William IV and his wife Jacobaea of Baden). Below on the right upon the trunk of a tree: 1533 MF

Wood. — 1.62 m h., 1.22 m br. — Same derivation as the preceding. — Cab. 5.

Michael Ostendorfer,

worked in Ratisbon after 1519, died in that city 1559. Pupil and successor of A. Altdorfer.

296. (760.) A Representation from the Apocalypse. God the Father sits upon the throne in a glory, with the Book of Revelation and the Lamb, surrounded by the four evangelical animals and the host of the redeemed. The Angel of Reconciliation, with the cross, stands between the angels of destruction, who spout forth blood, fire and water, and the angels armed with swords, who call mankind to judgment from the four corners of the world. Below, the chosen of the earth are sealed with the seal of God upon the forehead. In the centre, below, the monogram:

Wood. — 0.81 m h., 0.75 m br. — Obtained by King Ludwig I from the estate of Count Rechberg in 1834. — Cab. 5.

School of Ratisbon.

297. (Schl. 366.) Portrait of the Count Palatine John, Administrator of the Bishopric of Ratisbon. Breast-piece. Face to the left, full beard, the hands with many rings, crossed. He wears a black cap, a black silk vest with sleeves puffed and slashed, a shirt ornamented with gold, and a gold chain. Background,

landscape. Above, golden festoons and the inscription: IOHAN CO : PH : RENI ATMINISTRATOR RATISPONENSIS.

Wood. — 0.71 m h., 0.47 m br. — Electoral Gallery of Munich. — Cab. 5.

Upper German, 1523 and 1533.

298. (Schl. 1413.) Death of Lucrece. Over a transparent under-garment she wears a red robe lined with fur, a veil fastened at the fore-head with a pearl brooch, and a rich necklace with a heart-shaped ornament. Upon a shield, above her head, is inscribed: LVCRECIA . ROMANA 1523.

Wood. — 0.67 m h., 0.51 m br. — Electoral Gallery of Munich. — Cab. 5.

299. (725.) Portrait of one George Weiss, in a black cap, red coat and black robe. Breast-piece. Signed, upon the back: GOERG WEISZ SEINES ALTERS XXXIIII M . D. . XXXIII: Beneath a coat-of-arms: three flowers in horizontal bands, yellow upon red ground, in the upper half field a black half-eagle upon a yellow ground; the lower half field plain yellow.

Wood. — 0.50 m h., 0.35 m br. — Boisserée Collection. — Lith. by Strixner and Schöninger. — Cab. 5.

Hans Schöpfer the Elder,

worked in Munich, where he is mentioned in documents after 1535.

300. (12.) Portrait of the Margrave Philibert of Baden, the right hand upon the side, the left upon the sword. He wears a black cap trimmed with gold, a yellowish-red under-dress, and a black robe; a heavy gold chain, and a gold ornament upon a black cord around his neck. Green patterned background. Half-figure, full face.

Canvas. — 0.63 m h., 0.47 m br. — Electoral Gallery of Munich. — According to an original repetition of this picture, now in the Germanic Museum in Nuremberg, the work was executed in 1549, and represents the Margrave in his thirteenth year. — Cab. 4.

Hans Müelich,

(later Mielich), born in Munich 1515, died in that city 1572. Probably a pupil of M. Ostendorfer; afterwards under Italian influence.

301. (50.) Portrait of a man with a black beard, (perhaps the patrician Liegsalz,) in a black robe trimmed with fur. In the background, a green tapestry. Half-figure, full-face. Signed upon the table covered with blue, under the leaves of a lemon tree, with date and monogram 1540 Upon a paper under the right hand: ETATIS SVE XXXVIII. See No. 302.

Wood. — 0.80 m h.. 0.61 m br. — Bought by Elector Charles Theodore in 1793. — Cab. 4.

302. (52.) Portrait of a woman in a black dress, hands resting upon the body. The green drapery leaves open upon the left a view of a landscape. On the parapet, date and monogram: 1542 Below at the left, on the corner of a table: DO MAN 1540 ZALT DO WART ICH 37 IAR ALT. Companion-piece to Nr. 301.

Wood. — 0.80 m h., 0.61 m br. — Derivation same as the preceding. — Cab. 4.

DUTCH PAINTERS.

Hall IV. — Cabinets VI—XI and XXIII.

Cornelis Cornelisz van Haarlem,

born in Haarlem 1562, died in that city 1638. Pupil of Peeter Peetersz in Amsterdam, afterwards of Gillis Coignet in Antwerp. Worked chiefly in Haarlem.

303. (Schl. 361.) Suffer Little Children to come unto Me. Christ, sitting in the centre, takes a little naked boy upon His knee., while a second reaches upward towards Him. Round about are disciples and mothers with their children. Signed upon a stone which serves the Saviour as a foot-stool: CH. 1614—

Wood. — 1.07 m h., 1.56 m br. — Obtained in 1820 from von Baligand, Chief Director of the Post. — Hall II.

Joachim Tonisz Uyte-Wael (Wttewaall),

born in Utrecht 1566 (?). Pupil of Joost de Beer. After several years stay in Italy and France, was taken as master into the Guild of Utrecht in 1592. Died probably 1626.

304. (962.) Marriage of Peleus and Thetis. Eris throws the apple of discord among the Olympian guests. The Muses sing to the organ and lyre, while cupids strew flowers, and the followers of Bacchus pay homage to the gifts of the God.

Copper. — 0.16 m h., 0.21 m br. — Mannheim Gallery. — Cab. 6.

Dutch, about 1600.

305. (1301.) Christ, at the age of twelve, in red under garment and blue mantle, stands teaching among the doctors and Pharisees in the Temple. Full figures, life-size.

Canvas. — 2.00 m h., 1.46 m br. — Zweibrücken Gallery. — Engr. by C. Hess, Phot. by Hanfstängl. — Traditionally ascribed to Honthorst. — Hall IV.

Abraham Bloemaert,

born in Gorkum Dec. 25th, 1564, died in Utrecht about 1658. Pupil of Joost de Beer. Was several years in Paris; afterwards studied under Jerome Francken in Herenthals.

306. (216.) Plato, surrounded by his pupils, is mocked by Diogenes, who, appearing in a doorway on the left, points to the plucked fowl.

Canvas. — 104 m h., 1.33 m br. — Mannheim Gallery. — Hall IV.

307. (187.) The Awakening of Lazarus, who, upon the left, supported by one of the Apostles, tries to rise. Before him, upon his right, is Christ, and at his side the sisters of Lazarus. Signed below in the right hand corner: 1607.

Wood. — 2.20 m h., 1.82 m br. — Düsseldorf Gallery. — Hall IV.

Gerard van Honthorst,

(called by the Italians, »Gherardo dalle Notti«), born in Utrecht, Nov. 4th, 1590, died in that city April 27th, 1656. Pupil of Abraham Bloemaert; influenced in Italy by Caravaggio. Worked in Italy, Utrecht, London and the Hague.

308. (342.) The Prodigal Son sits at a table facing the background and looks by candlelight into his tankard, which is nearly empty. Opposite to him, a girl playing upon a lute; on the right another girl; on the left, behind an open book and a globe, an old woman and a nursling. The open book shows a figure by C. Barlaeus and an engraving under which is the signature completed in modern times: Gart van Honthorst f. 1623. Knee-piece, figures of life-size.

Canvas. — 1.23 m h., 1.55 m br. — Zweibrücken Gallery. — Lith. by J. Piloty. — Phot. by Hanfstängl. — Hall IV.

309. (1407.) The Prodigal Son lying back in the arms of a courtesan, lifts his glass, laughing, while an old woman looks on. Around the covered table at the right, are two young men and two girls. Knee-piece by candle-light.

Canvas. — 1.32 m. h., 1.98 m. br. — Electoral Gallery of Munich. — Hall IV.

310. (310.) An Angel delivering St. Peter from Prison. In the right foreground, a soldier in armor sleeping upon a bench; in the background, another watchman.

Canvas. — 1.52 m. h., 1.96 m. br. — Mannheim Gallery. — Lith. by J. Piloty. — Hall IV.

311. (328.) Ceres seeking her Daughter, Proserpine, carried away by Pluto. In the hut of an old woman, who

kneels before her with a light in her hand, she receives a refreshing draught. On her right a boy mocking the goddess because of her hasty drinking. Full-figures, life-size.

Canvas. — 1.74 m. h., 2.20 m. br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IV.

312. (338.) Cimon and Pera. The daughter gives her breast to her father who is condemned to die of hunger, and whom she is permitted to visit in his prison. Knee-piece.

Canvas. — 1.20 m. h., 149 m. br. — Electoral Gallery of Munich. — Lith. by F. Piloty. Etched by J. Hauber. Engr. by J. C. Schleich. Phot. by Hanfstängl. — Hall IV.

Michiel Jansze Mierevelt,

(Miereveld) born in Delft May 1st, 1567, died in that city July 27th, 1641. Pupil of Willem Willemsz and of Anthonis van Montfoort at Utrecht; worked in Delft and the Hague.

313. (1017.) Portrait of a man with short, white hair, white beard and moustache, dressed in black, with white neck-ruff. Breast-piece. Signed in the left corner above: Anno 1635.

Wood. — 0.65 m. h., 0,57 m. br. — From the private collection of King Maximilian I. — Hall IV.

314. (925.) Portrait of a man with a pale face, beard red, turning to gray, broad-brimmed hat, high neck-ruff and black coat. Breast-piece, to the right.

Wood. — 0.60 m. h., 0.51 m. br. — From the Palace at Würzburg. — Phot. by Hanfstängl. — Cab. 6.

Bartholomäus van der Helst,

born in Haarlem 1613 (?) Pupil of F. Hals, came to Amsterdam before 1636, where he appears among the founders of the Guild of St. Luke in 1633, and died Dec. 16th., 1670.

315. (1287.) Portrait of a man in a black satin garment, with white cuffs and narrow, turned-over collar; he holds in the left hand, supported upon his hip, his gloves; in the right, his hat. Signed on the right below: B. vander. Helst. 1649 Knee-piece.

Canvas. — 1.10 m. h., 0.88 m. brr.. — From the Palace of Ansbach. — Phot. by Hanfstängl. — Hall IV.

316. (1297.) Portrait of a woman in a black satin robe, red under-dress with border trimmed with gold, and broad, white, turned-over collar; in the right hand a fan, and holding the dress with the left. Strings of pearls about the cap,

neck and arms; diamond ornaments in the ears and upon the stomacher and fingers. Signed below on the left, indistinctly, like the companion piece, No. 315. Knee-piece.

Canvas. — 1.10 m. h., 0.88 m. br. — From the Palace of Ansbach. — Phot. by Hanfstängl. — Hall IV.

317. (224.) Portrait of the Dutch Lieutenant-Admiral Marten Harpertzoon Tromp, dressed in black, with steel neck-plate, the white cuffs and turned-over collar edged with lace; the left hand resting on his hip, and holding in his right a bamboo cane. Knee-piece, to the right.

Wood. — 112 m. h., 0.85 m. br. — Mannheim Gallery. — Phot. by Hanfstängl. The attribution to van der Helst is uncertain. — Hall IV.

318. (1002.) Portrait of Andrien von Montesquiou-Montluc, Count of Carmain, Prince of Chabanais, with dark hair, in steel coat of mail, with turned-over collar of lace, and white, embroidered sash.

Wood. — 0.65 m. h., 0.56 m. br. — Düsseldorf Gallery. The attribution to van der Helst is uncertain. — Hall IV.

Jan A. van Ravestyn,

born in the Hague 1572 (?) died in that city June 18th. (?) 1657. Worked in the Hague.

319. (182.) Portrait of a man dressed in black, with a letter in his hand. Knee-piece, to the right. Signed below, on the right: A Ravtstyn. F.

Wood. — 1.02 m. h., 0.73 m. br. — Phot. by Hanfstängl. This picture and its companion-piece, No. 320, were obtained in the year 1792 from Manfredo Rymni in Schaffhausen. — Hall IV.

320. (184.) Portrait of a woman dressed in black, with a »millstone« ruff and gold girdle-chain, the jewel of which — in the form of a flower — she holds in her right hand. Knee-piece, to the left. Signed in the groundwork, like the preceding companion-piece.

Wood. — Size and derivation like the preceding. Phot. by Hanfstängl. — Hall IV.

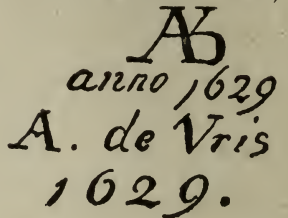
321. (Schl. 27.) Portrait of a man with a chin-beard and moustache, white collar and black dress. In the girdle is a gold cross, which hangs from a black neck-band. Signed above, on the left: Aº 1622 Aetatis 43 AR. Pt

Wood. — 0.63 m. h., 0.52 m. br. — From the Mannheim Gallery, where this picture was ascribed to Jan de Baan (Baen.) — Cab. 6.

Abraham de Vries,

probably from Rotterdam; mentioned in documents after 1632, member of the Guild in the Hague in 1644, died in that city about 1662; worked in Rotterdam, Amsterdam and the Hague. (Comp.: Rosenberg, Zeitschr. f. bild. Kunst. XVIII, p. 346—47.)

322. (870.) Portrait of a lady in mourning; hair blonde, full face. Breast-piece. Signed:

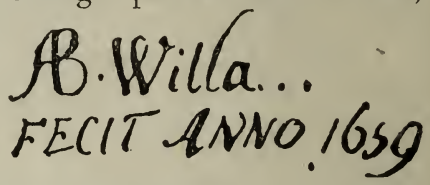


Canvas. — 0.65 m h., 0,53 m br. — Electoral Gallery of Munich. — The genuineness of the lower half of the inscription is questionable. — Hall IV.

Abraham Willaerts,

born in Utrecht 1613, died in that city 1671. Pupil of his father, Adam Willaerts, after 1624, and of Jan Bylert; later of Simon Vouet in Paris. Worked in Utrecht and Paris.

323. (1406.) Family portraits. The two parents, dressed in black, sit opposite to each other at a table. The father explains the celestial globe to his little son, who stands near, dressed in gray, with blonde hair, holding a plumed hat. Behind, upon a wall above, a bookshelf and drapery. Signed upon the globe: Full figures, life-size.

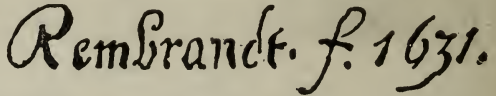


Canvas. — 1.30 m h., 1.95 m br. — Mannheim Gallery. — Hall IV.

Rembrandt Harmensz van Ryn,

born in Leyden July 15th, 1607, received as master in Amsterdam after 1631, died in that city early in October, 1669. Pupil of Jacob van Swanenburgh in Leyden, afterwards of Peter Lastmann and perhaps of Jacob Pynas. Worked in Leyden, and, chiefly, in Amsterdam.

324. (1299.) The Holy Family. The Virgin Mary sitting near the cradle, holds in her lap the Child, sleeping upon a fox-skin. St. Joseph, leaning upon the cradle, bends toward the Child. Signed:



Canvas. — 1.93 m h., 1.30 m br. — Mannihem Gallery. — Etched by P. Halm. — Phot. by Hanfstängl. — Compare: Bode, Rembrandt's früheste Thätigkeit, Graph. Künste III. p. 49; and Studien zur holl. Kg. p. 390 and 572.) — Hall IV.

324. Rembrandt van Ryn

325. (195.) Portrait of a Turk with a gray beard, face towards the left, with a rich turban and a mantle embroidered with gold; in his left hand a cane, mounted in metal. Breast-piece. Signed upon the left groundwork: Rembrandt. f. 1633

Wood. — Oval, 0,84 m h., 0.63 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien z. holl. Kg. p. 414 and 573.) — Hall IV.

326. (849.) The Descent from the Cross. The body of Christ is taken from the cross by five men and upheld by those standing below. The Vigin Mary lies fainting in the arms of the Magdalen, surrounded by several of the disciples. Signed below, on the left: CRembrandt.f

Wood, curved above. — 0.89 m h., 0.65 m br. — Etched by Rembrandt himself, (Bartsch 81), by C. Hess in small folio, and in octavo and by J. L. Raab. Phot. by Hanfstängl. — Painted in 1633 for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. Rembrandt repeated this composition upon a larger scale and with alterations in a picture which was transferred from Cassel to the Herimitage in St. Petersburg. (Comp.: Vosmaer, Rembrandt II. Edition, p. 479. Bode, Studien 572.) — Cab. 8.

327. (850.) Christ lifted up upon the Cross. Behind the group an oriental horseman. The man in a blue cap and jachet, clasping the foot of the cross, appears to be the portrait of Rembrandt. See: No. 326.

Canvas. — 0.96 m h., 0.72 m br. — Etched by C. Hess. — Phot. by Hanfstängl. — Painted in 1633 for the Stadtholder of the Netherlands, Prince Frederick Henry; acquired later for the Düsseldorf Gallery. (Comp.: Vosmaer, Rembrandt, p. 497. Bode, Studien, p. 434, 573.) — Cab. 8.

328. (847.) The Ascension. The Saviour, in white garments, rising in a glory, is borne upon the clouds by angels. Below are the disciples, on the left a palm-tree. Signed on the right below. See No. 326. Rembrandt.f :1636

Canvas, curved above. — 0.92 m h., 0.67 m br. — Etched by C. Hess. Phot. by Hanfstängl. Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. — (Comp.: Vosmaer, Rembrandt. Bode, work quoted above, p. 512.) — Cab. 8.

329. (851.) The Resurrection. Christ rising from the grave, the cover of which has been lifted by an angel in a glory of light. The watchers, frightened, rush about in confusion. On the right approach the women. Night-piece. Signed below on the border, to the left: See No. 326. Rembrandt.f.1639.

Canvas, mounted on wood, curved above. — 0.94 m h., 0.70 m br. — Etched by

C. Hess. — Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. (Comp.: Vosmaer, p. 519.) According to the inscription upon the back: »Rembrandt creavit me. P. H. Brinckmann resuscitavit Te 1775«, this picture was restored by the Electoral Court-Painter in Mannheim. (Comp.: Vosmaer and Bode, works quoted above.) — Cab. 8.

330. (852.) The Entombment. Nicodemus and Joseph of Arimathea watch while their servants lay the body of Christ in the grave; at the foot are the Virgin and two holy women. Several disciples are visible at the opening of the cavern, through which is seen a view of Golgotha. Evening twilight. The scene is lighted by the candle held by Nicodemus. See No. 326.

Canvas, curved above. — 0.93 m h., 0.69 m br. — Etched by C. Hess. Phot. by Hanfstängl. — Painted, like the preceding, in 1639, for the Stadtholder of the Netherlands. (Comp.: Vosmaer, work quoted above.) — Cab. 8.

331. (848.) The Adoration of the Shepherds. The Virgin Mary sits near the Child, before whom the shepherds stand and kneel, lighted by a lamp which St. Joseph holds over the manger. Signed, in the left corner below: ..... ndt f 1646. See No. 326.

Canvas, curved above. — 0.97 m h., 0.72 m br. — Etched by C. Hess. Phot. by Hanfstängl. — Painted for the Stadtholder of the Netherlands, Prince Frederick Henry; came afterwards into the Düsseldorf Gallery. — Cab. 8.

332. (179.) The Sacrifice of Isaac. Abraham with his left hand presses the head of his son upon the altar of wood; an angel, floating downwards, seizes the uplifted right hand from which drops the knife. In the left background the ram. Signed upon the lower border: Rembrandt·verandert·En ober geſchildert·1636.

Canvas. — 1.94 m h., 1.31 m br. — Mannheim Gallery. — Engraved by J. G. Haid. Phot. by Hanfstängl. — (Comp.: Bode, Studien p. 431, 572.) — Hall IV.

333. (196.) Portrait of the artist himself, at an advanced age, with a fur cap and red mantle trimmed with fur; the left hand resting upon the breast; looking out of the picture. Breast-piece. Signed above on the left, by scratching into the paint before it was dry: Rembrandt f 1654

Wood, the upper corners cut off. — 0.82 m h., 0.67 m br. — Düsseldorf Gallery. — Etched by C. Hess in small folio and octavo. Etched by J. L. Raab. Phot. by Hanfstängl. — (Comp.: Bode, Studien zur holländ. Kunstgeschichte, Braunschweig, 1883, who questions the authenticity.) If an imitation, it is not modern, since it is mentioned as being in the Düsseldorf Gallery in 1751. (Comp.: Van Gool, De Neue Schouburg. 1751. II., p. 839.) — Hall IV.

332. Rembrandt van Ryn

School of Rembrandt.

334. (1215.) The Repose upon the Flight into Egypt. Night-piece. The Virgin Mary with the Child sits under a group of trees, near a ruined hut and plays with a little dog by the light of a lantern, while St. Joseph is occupied with the ass.

Canvas. — 0.72 m h., 0.63 m br. — Düsseldorf Gallery. — Cab. 8.

Jan Livens (Lievens),

born in Leyden, Oct. 24th, 1607, was still living in that city in 1672. Pupil of Joris van Schooten in Leyden, afterwards of Pieter Lastmann in Amsterdam. Influenced by his fellow-pupil, Rembrandt. Worked in Leyden, England, Antwerp and the Hague.

335. (306.) An old man with a gray beard and black skull-cap holding an hour-glass in his right hand. Half figure, full face.

Canvas. — 0.81 m h., 0.68 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IV.

336. (302.) Portrait of an old man with white hair and long beard, in a black coat trimmed with fur, under which the right hand is seen. Breast-piece.

Canvas. — 0.70 m h., 0.58 m br. — Zweibrücken-Gallery. — Hall IV.

Willem de Poorter,

born in Haarlem. One of the earlest pupils of Rembrandt. In 1645 was still working in the city of his birth.

337. (Schl. 940.) The Awakening of Lazarus, who is just rising from the grave, surrounded by his kneeling relatives. Signed below, (old forgery): Rembrand f.

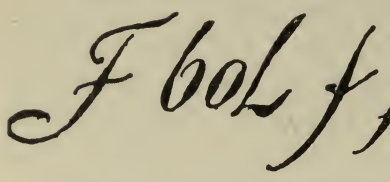
Wood. — 0.28 m h., 0,22 m br. — Zweibrücken Gallery. — Cab. 8.

Ferdinand Bol,

born in Dortrecht in 1611 (?) died in Amsterdam in July 1680. Pupil of Rembrandt. Worked in Amsterdam.

338. (323.) Portrait of a man, said to be the painter Govaert Flinck (?) with a low cap; the hands lying over each other on the table. The signature: Rembrandt f. 1642, has proved to be spurious and to have been added over a later repainting.

Canvas. — 0.85 m h., 0.71 m br. Düsseldorf Gallery. — Etched by C. Hess. Lith. by W. Flachenecker. Phot. by Hanfstängl. — (Compare: H. Havard, L'Art Hollandais II, 132.) — Hall IV.

339. (329.) Portrait of the wife of the preceding. Signed:  Half figure. Companion-piece to No. 338.

Canvas. — Size, derivation, reproductions and critical literature like the preceding. The inscription: Rembrant f. 1642 proved to he false, and on its erasure traces of the genuine signature appeared. — Hall IV.

340. (301.) Portrait of a man dressed in black, with a bald head and furrowed brow, the right hand upon his breast.

Wood. — 0.65 m. h., 0.50 m. br. — Mannheim Gallery. The attribution to Bol is doubtful, but it is at least certain that this portrait, with the two following, Nos. 341 and 342, are by a painter of Rembrandt's school. — Hall IV.

341. (337.) Portrait of a young man, dressed in black, with a broad brimmed felt hat, the right hand upon his breast; in the left his gloves. Half figure.

Canvas. — 1.12 m. h., 1.00 m. br. — Mannheim Gallery. — Phot. by Hanfstängl. Attribution doubtful. — Hall IV.

342. (343.) Portrait of a young woman dressed in black, with a »mill-stone« ruff, a gold chain wound about her hips, which she holds in her right hand, and upon which hangs a fan of black ostrich feathers. Half figure. Companion-piece to 341.

Canvas. — Size, derivation. and reproductions like the preceding. — Hall IV.

Govert Flinck,

born in Cleves, Jan. 25th, 1615, died in Amsterdam Feb. 2d, 1660. Pupil of Lambert Jakobsz in Leeuwarden; afterwards of Rembrandt in Amsterdam.

343. (312.) A Dutch Guard-room. Three soldiers sit at a table, playing at dice; a fourth looks on. Half figures.

Wood. — 0.89 m h., 1.22 m. br. — Zweibrücken Gallery. — Lith. by F. Piloty. — Hall IV.

Carel Fabritius,

born about 1624, fell a victim to the explosion of a powder magazine in Delft on Oct. 12th, 1654. Pupil of Rembrandt, worked first in Amsterdam, in his last two years in Delft. (Compare: Havard, L'Art Hollandais. IV 1881 p. 43 to 80.)

344. (1295.) Portrait of a young man with long, curled brown hair, in a black cap, red vest with standing collar, and black coat. Breast-piece, to the right.

Canvas. 0.59 m. h., 0.50 m. br. — Mannheim Gallery. The remains of a name, incribed below on the right, show plainly the letter C. and do not favor the opinion that this picture is by Barn. Fabritius or by Rembrandt himself. — Cab. 10.

345. (Schl. 260.) A young man with long dark hair parted in the middle, and a red and yellow over garment; in his left

hand a manuscript, in his right a pen. Half figure, full face; probably a portrait of the writing-master, Jan Haaring the Younger in Amsterdam.

Canvas. — 0.98 m. h., 0.77 m. br. — Mannheim Gallery. From the Palace in Würzburg. (Compare: Bode, Studien zur Holländischen Malerei, 1883, who ascribes this picture to Rembrandt.) — Hall IV.

Barnart Fabritius,

received into the Guild of St. Luke in Leyden in 1658, remained in that city only a few months, otherwise worked in Delft. According to the dates upon his pictures worked between 1650 and 1669.

346. (856.) Portrait of a young man with a red cap, the shirt open upon the nack. Breast-piece.

Canvas, mounted on wood. — 0.64 m h., 0.47 m br. — From the Electoral Palace in Munich. Etched by C. Hess. — Attribution uncertain. — Hall IV.

Jacob de Wet,

imitator of Rembrandt, worked in Haarlem, where he was established as early as 1636, and was still living in 1671. (Comp.: van der Willigen, Artistes de Haarlem, p. 324.)

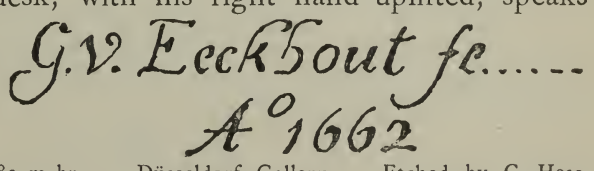
347. (859.) Abraham sending away Hagar with her son Ishmael. In the background Sarah with her son Isaac. Evening.

Wood. — 0.42 m h., 0.53 m br. — Zweibrücken Gallery. — Cab. 8.

Gerbrandt van den Eeckhout,

born in Amsterdam Aug. 19th, 1621, died in that city Oct. 22d, 1674. Pupil of Rembrandt. Worked in Amsterdam.

348. (871.) Christ at the age of twelve, sitting upon the step of a prayer-desk, with his right hand uplifted, speaks to the doctors sitting and standing about him. Signed on the left below:



Canvas. — 0.68 m h., 0.83 m br. — Düsseldorf Gallery. — Etched by C. Hess. — Cab. 8.

349. (204.) Abraham sending away Hagar and her son Ishmael. In the right background Sarah and the little Isaac look after them through a window. Full figures; life-size. Pieced out below and above.

Canvas. — 2.53 m h., 1.83 m br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.

350. (213.) Isaac, resting upon his couch, gives the paternal blessing to Jacob, in the presence of Rebecca. Signed on the right below (imperfectly preserved): *G Van Den..*

Canvas. — 1.07 m h., 1.18 m br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.

Jacob, A. Backer,

born in Haarlingen 1603 or 1609 (?); died in Amsterdam Aug. 27th, 1651. Pupil of Lambert Jacobsz in Leeuwarden; after about 1632 with Rembrandt; later still, worked independently as a portrait painter in Amsterdam.

351. (924.) Portrait of a man dressed in black, with a black cap. Profile to the right, breast-piece. Signed on the right below: *A B.*

Wood, originally oval. — 0.66 m in the larger, 0.50 m in the smaller diameter. Acquired, with the companion-piece, No. 352, from the Court Painter Charles Henry Brandt in Munich, 1784. — Cab. 7.

352. (942.) Portrait of a young woman in a brownish red dress, with a chain of gold and precious stones about her breast and a string of pearls in her hair. Breast-piece. Companion-piece to No. 351. Signed on the left below: *Backer.*

Wood, originally oval. — 0.66 m in the larger, 0.50 m in the smaller diameter. — Derivation like the preceding. — Cab. 7.

Salomon Koninck,

born in Amsterdam in 1609, died in that city 1689 (?). Pupil of D. Colyn, Fr. Fernando and Cl. Moeyaert; influenced by the works of Rembrandt; worked in Amsterdam.

353. (882.) Christ as a boy teaching among the Pharisees and doctors in the Temple at Jerusalem.

Wood. — 0.84 m h., 0.71 m br. — Electoral Gallery of Munich. — Etched by C. Hess. Phot. by Hanfstängl. — Cab. 9.

van Gherwen,

otherwise unknown pupil of Rembrandt.

354. (222.) Abraham, about to sacrifice his son Isaac, speaks to him for the last time. The angel appears above. Full figures, life-size. Signed near the right leg of Isaac: *v Gherwen. f.*

Canvas. — 2.10 m h., 1.44 m br. — From the Archiepiscopal Palace in Würzburg. — Hall IV.

Aart de Gelder,

born in Dortrecht 1645, died in that city 1727. Pupil of Rembrandt.

355. (200.) A Jewish Bride. Two women are arranging the white veil of the maiden, two others are visible in the background on the right, behind a table covered with red. Knee-piece.

Canvas. — 1.37 m h., 1.57 m br. — Mannheim Gallery. — Hall IV.

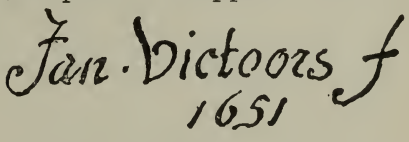
356. (Schl. 651.) Study fur the portrait of a man with a gray beard, the head covered with a high, fur cap; the right arm lying upon a table, the hand holding a cane. Half figure. Pieced out upon all sides.

Canvas. — 1.07½ m h., 0.81½ m br. — Electoral Gallery of Munich. — Etched by C. Hess in 1788, and by M. Kellerhoven. — Hall IV.

Jan Victoors,

pupil of Rembrandt. Circumstances of his life unknown. According to the dates upon his pictures, worked between 1640 and 1662.

357. (239.) The aged Tobias with his family, thanks God for his restored sight, and for the happy return of his son, while the accompanying angel, Raphael, disappears in the clouds. Full figures, life-size. Signed upon a strip of paper lying upon the ground:



Canvas. — 1.62 m h., 2.04 m br. — From the estate of King Maximilian I. — Hall IV.

358. (846.) Portrait of an old, bearded man in a red coat and black cap. Breast-piece, full face.

Canvas, mounted on wood. — 0.63 m h., 0.46 m br. — Mannheim Gallery. — Cab. 10.

Frans Hals,

born in Antwerp 1580, died in Haarlem towards the end of Aug. 1666. Pupil of Karel van Mander of that city. Worked in Haarlem.

359. (311.) Group of family portraits. On a veranda opening upon a park sit the father and mother, surrounded by six children, of whom two boys on the left are occupied with a drawing; a third, on the right, plays with a dog, and three girls are gathered about a basket of fruit.

Canvas. — 2.22 m h., 2.97 m br. — Electoral Gallery in Munich. — Phot. by Hanfstängl. The attribution to Hals in based upon the old inventories, but has been called

in question by Mündler and Bode, by M. Rooses and by A. Bredius, who respectively ascribe this work to Martin Peypin, to Corn. de Vos, and to J. Verspronck. It is only certain that two Portraits of Girls in the Gallery at Cassel, hitherto ascribed to Van Dyck, are by the same hand. — Hall IV.

Jan Verspronck,

born in Haarlem 1597, died in that city towards the end of June 1662. Pupil of Frans Hals. After 1632, in the Guild of Haarlem.

360. (Schl. 447.) Portrait of a woman in a black dress, cuffs and collar edged with lace, the hands lying crossed, the right holding a fan. Half figure, to the left.

Canvas. — 0.79½ m h., 0.62 m br. — Mannheim Gallery. — (Comp.: Bode, Studien, p. 107.) — Hall IV.

Thomas de Keyser,

born in Amsterdam 1595 (?), died in that city Nov. 1679. Influenced by Frans Hals and in his later years by Rembrandt.

361. (1010.) A young business man, (possibly the son), renders his accounts to his master. A woman sits in an arm-chair on the left, holding her eyeglass in her left hand. The man stands on the right before a table, touching with his right hand a leaf of the account-book, while his left rests upon the table. Signed upon the left groundwork: T. KEISER 1650. At the left, near the woman: ÆTAT 62. On the right, near the portrait of the man: ÆTAT 2 6.

Copper. — 0.62 m h., 0.75 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

Nicolas van Helt-Stokade,

born in Nymwegen, 1614, died in 1669. Pupil of his father-in-law, Marten Ryckaert; worked in Italy and Paris.

362. (1222.) Portrait of George Pfründ, dressed in black, with broad, white turned-over collar. The left hand visible. Breast-piece, to the left.

Canvas. — 0.60 m h., 0.43 m br. — Düsseldorf Gallery. — Etched by C. C. Eimmart George Pfrund was an architect, sculptor and engraver, born 1603 at Flachsland near Windsheim in Franconia, died at Durlach, 1663. — Cab. 7.

Nicolaas Maes (Maas),

born in Dortrecht 1632, died in Amsterdam 1693. Studied in Holland under the influence of Rembrandt, afterwards in Antwerp under that of the Flemish School.

363. (190.) Portrait of a young man with long, brown hair and brown mantle, looking forward over the left shoulder. Background: landscape. Knee-piece, to the right.

Canvas. — 1.12 m h., 0.89 m br. — Mannheim Gallery. — Hall IV.

364. (191.) Portrait of a young woman in a red dress, the arms resting upon a table covered with a green cloth, upon which stands a vase of flowers. Knee-piece, full face. Companion-piece to the preceding.

Canvas. — 1.12 m h., 0.89 m br. — Mannheim Gallery. — Hall IV.

Jacob Duck,

after 1621 (?) pupil of Joost Cornelisz in Utrecht; after 1630 or 1632 master of the Guild in Utrecht; in 1629 presented »A Musical Company« to the Job's Hospital in Utrecht. (Comp.: Muller, Utrechtsche Archieven. 1880.)

365. (Schl. 250.) A company of ten men and three women entertaining themselves with music and dancing. The three chief figures, before the table covered with green, dance a minuet.

Wood. — 0.48 m h., 0.70½ m br. — Bought in 1792 of de Vigneux. — Cab. 6.

A. (J.) Duck,

worked from about 1630 to 1650 in Haarlem (?) studied under the influence of Dirck Hals.

366. (Schl. 251.) A loose woman fallen asleep over a tobacco-pipe. In the background a couple of lovers, and a man sleeping. Signed below on the right: A DVCK

Wood. — 0.37 m h., 0.31 m br. — Zweibrücken Gallery. — Cab. 9.

367. (931.) Camp Scene. A woman puts on the spurs for an officer. Behind is a man with a flask; further back, soldiers and a woman gathered round a field fire. Originally oval.

Wood. — 0.44 m h., 0.34 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien. p. 138.) — Cab. 11.

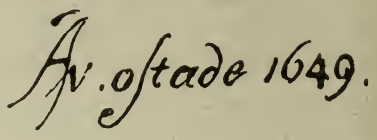
368. (941.) Two officers in a stall playing cards upon a drum. Behind, a group of soldiers sitting. Originally oval. Companion-piece to Nr. 367.

Wood. — 0.44 m h., 0.34 m br. — Zweibrücken Gallery. — (Comp.: Bode, Studien p. 138.) — Cab. 11.

Adrian von Ostade,

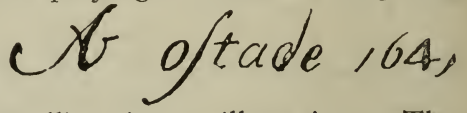
born in Haarlem Dec. 1610, died in that city towards the end of April 1685. Pupil of Frans Hals. Worked in Haarlem.

369. (1005.) Interior of a Dutch peasant's room, with three peasants drinking and smoking; in front, a woman with a child sits upon a stool. Signed on the right, below:



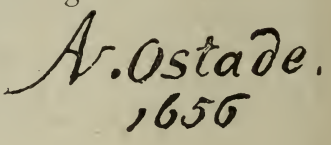
Wood. — 0.32 m h., 0.27 m br. — Cab. 8.

370. (878.) A merry company of peasants in an inn. Some are dancing, some singing to the playing of a violin. Signed:



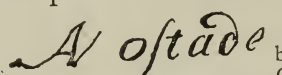
Wood. — 0.45 m h., 0.38 m br. — Mannheim Gallery. — Phot. by Hanfstängl. Cab. 9.

371. (874.) Peasants quarrelling in a village inn. The wives come to the help of the men. Through the barn door on the left, view of a village landscape. Companion-piece to the preceding. Signed below on the left:



Wood. — 0.45 m h., 0.37 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 9.

372. (987.) Men and women smoking and joking with one another in the room of a Dutch peasant. In the foreground a man pulls a woman backward upon the floor. Signed below, on the right:

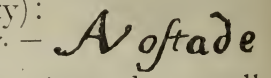


Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

373. (994.) A lively company of peasants in a Dutch village room. A man sitting in the centre, caressed by a woman, lifts his beer glass to a toast. Companion-piece to the preceding.

Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

374. (958.) A man in a reddish-brown garment, with a small black cap, sits upon a chair holding in his hands a glass of beer and a jug. Half figure to the right. Signed below on the left (of questionable authenticity):



Wood. — 0.24 m h., 0.19 m br. — Zweibrücken Gallery. — Cab. 10.

375. (835.) The interior of a shed. Around a well in the centre lie varions utensils. Upon the floor, fish in an earthen vessel, and a dead fowl. A woman in the right middle

distance is cleaning an earthen dish; a boy looks on. Signed below on the right, (forged): A. Ostade 1647.

Canvas. — 0.88 m h., 0.69 m br. — Mannheim Gallery. It is very improbable that this picture is by Ostade. — Cab. 8.

Isaac van Ostade,

born in Haarlem towards the end of May 1621, died in that city Oct. 16th, 1649. Pupil of his brother Adrian. Worked in Haarlem.

376. (Schl. 608.) A peasant's room. A peasant cleaning the head of a child. In the left background three figures near the fire-place. Signed below: .....van. Ostade 1641

Wood, oval. — 0.41 m h., 0.54 m br. — Zweibrücken Gallery. — Cab. 9.

377. (Schl. 607.) A winter landscape with sports upon the ice. Signed on the right, below, upon a sledge: Isack. van. Ostade

Wood. — 0.41 m h., 0.54 m br. — Companion-piece to the preceding, and of like derivation. — Cab. 9.

378. (843.) Winter landscape, with skaters upon a canal. Upon a bank in front stand a couple of one-horse sledges with travellers and baggage. In the right middle distance, an inn, before which the horses harnessed to a coach are being fed. Signed on the left below: Isack. van Ostade 1644

Wood. — 0.65 m h., 0.90 m br. — From the estate of King Maximilian I. — Cab. 6.

379. (1440.) Peasants drinking and amusing themselves before a village inn. In front of the door, begging musicians are playing. On the right, a booth. Signed on the right below: Isack. van Ost,

Canvas. — 0.81 m h., 0.72 m br. — Bequeathed to King Ludwig I by the State Councillor von Kirschbaum. — Cab. 8.

380. (1022.) In the middle of a street stands an ass laden with utensils and provender. On the left crouches the driver in the shadow of a bank overgrown with trees. On the right, distant view. Signed on the right below: Isack. van. Ostade.

Wood. — 0.34 m h., 0.29 m br. — Zweibrücken Gallery — Cab. 9.

381. (Schl. 609.) A Village Fair. Many figures, standing before a tent, among them women selling cakes and fruit, surrounded by their customers. On the left, dancers and a fiddler. In the foreground, a peasant vomiting. In the right middle distance, a booth before a church. Signed below in the middle: Isack van Ostade

Wood. — 0.70½ m h., 1.31 m br. — Mannheim Gallery. — Cab. 6.

Cornelis Bega,

born in Haarlem 1620, died in that city Aug. 27th, 1664. Pupil of A. von Ostade.

382. (950.) Dutch peasants in an inn, smoking, drinking, dancing and singing with a violin. Signed on the right below: Bega

Canvas. — 0.43 m h.. 0.28 m br. — Zweibrücken Gallery. — Cab. 9.

Hendrik Martensz Sorgh,

called Rokes, said to have been born in Rotterdam 1621, died in that city 1670. Pupil of William Buiteweg; influenced by the works of Adr. Brouwer. Worked in Rotterdam.

383. (1048.) A group of Dutch peasants in an inn. A woman peeling onions while a man, with a pot of beer, sitting next to her, holds his nose. Behind, on the left, three drinkers; in the middle an old woman, cleaning a child. On the right a girl kneeling before a fireplace. Signed upon the chimney-piece: H. Sorgh 1646

Wood, oval. — 0.42 m h., 0.55 m br. — Bought by King Maximilian I. — Cab. 7.

384. (1049.) Interior of a Dutch Inn. A peasant playing upon a fiddle to the guests around a table, who are drinking and smoking. In the right foreground the host is tapping a barrel. Signed on the left below the window: H Sorgh

Wood. — 0.49 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 10.

Quiryn Brekelenkam,

born, probably, in Swammerdam, entered the Guild of St. Luke at Leyden in 1648, died in that city 1668. (Comp.: Havard, l'Art Holl. IV. p. 103.)

389. Gerard Ter-Borch

385. (Schl. 93.) An old spinner eating from an earthen vessel. On the right, upon the table, bread and cheese, on the left, a large spinning-wheel. On the wall, a picture of a landscape framed in black. Signed upon the spinning-wheel: QB 1654

Wood. — 0.68½ m h., 0.57½ m br. — Acquired by the Elector Charles Theodore. — Cab. 8.

386. (Schl. 79.) A shopkeeper, surrounded by musical instruments, books, etc., weighing gold coins. In the background appears Death, who, lifting a curtain, threatens the man with an arrow. On the parapet of the window: a relief representing a boy playing with soap-bubbles. Beneath this: Mors ultima linia (!) rerum 1586. (!) Signed upon the edge of a book: Q. B 1668

Wood. — 0.46 m h., 0.38 m br. — Mannheim Gallery. — Cab. 7.

Richard Brakenburgh,

born in Haarlem, 1650, died in that city, 1702. Pupil of A. Ostade.

387. (Schl. 88.) A convivial company in an inn, with many figures. Signed on the right, below: R Brakenburgh

Canvas. — 1.11 m h., 1.47 m br. — Acquired from de Vigneux. — Cab. 9.

Gerard Ter-Borch,

born in Zwolle after 1613, died in Deventer, 1681. Pupil of his father of the same name; studied in Haarlem under the influence of Frans Hals. Became in 1635 master of the Guild in Haarlem. After long residence in various countries of Europe, settled in Deventer.

388. (1062.) A trumpeter brings to a lady, clad in a white satin dress and reddish fur over-garment, a letter which, in the presence of her maid, she hesitates to take. Signed upon the letter:

Wood. — 0.56 m h., 0.47 m br. — Electoral Gallery of Munich. — Lith. by L. Quaglio and J. Wölffle. Phot. by Hanfstängl. — Episode of a novel, painted by Ter-borch in several pictures, now in Dresden, Amsterdam, Berlin, London (Bridgewater Gallery), and the Hague. — Cab. 9.

389. (1029.) A boy, sitting in a room and cleaning his dog of vermin. On the left lie writing materials and a school-book,

and, upon a foot-stool, a white, felt hat. Signed on the left, below:

Canvas mounted upon wood. — 0.45 m h., 0.27 m br. — Mannheim Gallery. — Lith. by L. Quaglio and by V. Leng. Phot. by Hanfstängl. — Cab. 9.

Michael Sweerts

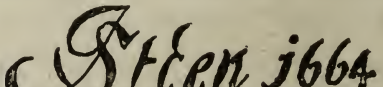
called also Cavalier Swartz, and in Rome, Michele Suars?. Worked in Holland and Rome in the middle by of the 17th century. Known only by the following picture and by some etchings upon which he calls himself »eques et pictor.«

390. (243.) A Room in a Tavern. Four young men sit and stand, smoking and drinking, before a fire-place. One of those sitting holds a tankard to his mouth; the inn-keeper, standing, lifts his white cap. Through an open door on the left, a man is visible upon a wooden staircase.

Canvas. — 1.00 m h., 0.96 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Doubtless the same picture which, in 1783, was sold for 111 guldens, as a work of Cav. Swartz, from the collection of Pieter Locquet in Amsterdam, the description of which, in the catalogue of the auctioneer, No. 357, agrees with this work, (Comp.: Kramm Levensen werken etc. pp. 1593, 1594 and 1596 under the titles: Swarts, Swartz, Sweerts and Bertolotti artisti fiaminghi in Roma 1881.) No. 161, in the Harrach Gallery in Vienna, is possibly by the hand of the same master. — Hall IV.

Jan Steen,

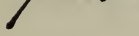
born in Leyden, probably in 1626, died in that city, 1679 (buried Feb. 3d). Pupil of Nic. Knupfer in Utrecht; afterwards of Adr. van Ostade and Jan van Goyen in the Hague. Became in 1648 master of the Guild in Leyden. Worked in Leyden, Haarlem and Delft.

391. (842). Quarrel between card-players in a tavern; one, trying to draw his sword, is kicked and belabored by another. A third, and a woman try to hold back the assailant, while an old man, across an over-turned table, threatens him with his fist. At the entrance, on the right, stands a drunken man with a beer-glass and a pipe. Signed on the left below: 

Canvas. — 0.65 m h., 0.52 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

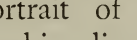
392. (855.) A doctor feeling the pulse of a sick woman. Behind her stands a waiting-maid; a young man in the door-way is talking with a girl. In the left foreground, a charcoal

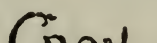
392. Jan Steen

brazier, and by the door a small dog. Signed upon the paper held by the woman:  Canvas. — 0.61 m h., 9.52 m br. — Düsseldorf Gallery. — Engr. by E. C. Thelott. Phot. by Hanfstängl. — Cab. 9.

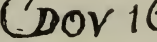
Gerard Dou,

born, probably in Leyden, April 7th, 1613, died in that city, Feb. 1675. Pupil of the engraver Bart. Dolendo, of the painter upon glass, P. Rouwenhoven, and, after 1628, of Rembrandt.

393. (857.) Portrait of an aged painter at his easel. Upon the table before him lie a plaster bust, a dead peacock, an open book, a copper can, etc., which serve him as models. Signed under the engraving of the book:  Wood. — 0.67 m h., 0.53 m br. — Electoral Gallery of Munich. — Cab. 10.

394. (876.) A mountebank, standing upon a platform before a house, commends his medicines to the listeners: a peasant with a hare upon his back, a woman with a basket upon her arm, a cake baker who is cleaning her child and a vender of vegetables who is passing with his cart. The artist with his palette in his hand, looks on from a window. In the background, the Gate-Tower of Haarlem. Signed on the right below, upon a stone border: 

Wood. — 1.11 m h., 0.84 m br. — Düsseldorf Gallery. — Engr. by C. Hess, 1794. Lith. v. J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

395. (858.) A beggar asks alms of an old woman selling vegetables and herrings before a ruin, while she is receiving money from a servant maid. In the left background, the Gate-Tower of Haarlem. Signed on the right, below, upon a barrel: 

Wood. — 0.46 m h., 0.59 m br. — Mannheim Gallery. — Lith. by J. Wöffle. — Cab. 10.

396. (993.) Night Piece. A servant maid looking out of a window with a lighted candle in one hand, and a lantern in the other. Half figure. Signed on a cartouche upon the parapet of the window:

Wood, oval above. — 0.31 m h., 0.21 m br. — Mannheim Gallery. — Lith. by C. Feederle. Phot. by Hanfstängl. — Cab. 9.

397. (864.) Portrait of the artist by himself. He stands in an open colonnade, the right arm upon a tapestry-covered table, the left hand resting upon a cane. On the right, a view of the Gate-Tower of Haarlem. Knee-piece. Signed

upon the table, and on the right upon the plinth of a corner column:

Wood. — 0.53 m h., 0.40 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 9.

398. (881.) A herring-woman sits turned to the left, paring apples before a house, near a bench upon which are: the cask of herrings, onions and bread. In the left background, view of the Gate-Tower of Haarlem. Knee-piece. Signed upon the bench:

Wood. — 0.31 m h., 0.27 m br. — Zweibrücken Gallery. — Lith. by F. Dahmen. — Cab. 9.

399. (873.) A hermit kneels to the right in front of a ruin and prays before a crucifix, with hands folded upon a book. On a willow tree at the right hangs a lantern. Signed upon the book with the name; upon the clasp of the book with the initials and the date 1670.

Wood. — 0.44 m h., 0.34 m br. — Electoral Gallery in Munich. — Lith. by Wölffle. — Cab. 10.

400. (875.) A hermit, kneeling to the left, before an open book, adores the crucifix which he holds in his folded hands; surrounded by the usual accessories. Signed upon the edge of the lowest book:

Wood. — 0.34 m h., 0.29 m br. — Electoral Gallery of Munich. — Cab. 10.

401. (986.) Night Piece. An old woman, with two boys, sitting at a table cutting bread. Upon the table a ham, partially cut, a stone jug and an oil lamp. Signed below, under the window, like No. 400.

Wood. — 0.28 m h., 0.22 m br. — Mannheim Gallery. — Lith. by N. Strixner and hy F. Stadler. — Cab. 8.

402. (853.) An old woman, with beseeching gesture, looks, toward the right, through an arched window framed in stone. Half figure. Signed on the left above, upon the impost, like Nr. 400.

Wood. — 0.29 m h., 0.21 m br. — Electoral Gallery of Munich. — Lith. by F. Dahmen. — Cab. 9.

403. (880.) A spinner sitting at a covered table, turned towards the right, saying a blessing. Besides the house-hold utensils, among which, on the right, is the great spinning-wheel, is a sleeping dog in the foreground. Signed upon the wheel like No. 400.

Wood. — 0.27 m h., 0.29 m br. — Mannheim Gallery. — Lith. by R. Leiter. Phot. by Hanfstängl. — Cab. 9.

404. (872.) An old woman with glasses upon her nose, cleans with a comb the head of a boy, who crouches before her. In the background another boy blows a bladder. In the left foreground a barrel; on the right a handbarrow with vegetables. Signed upon the barrel like No. 400.

Wood. — 0.36 m h., 0.30 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

405. (951.) A servant-maid at an arched window, the parapet of which is ornamented with reliefs, empties a brass can. A woman, sitting in the background, cuts bread for a begging boy. Signed upon a birdcage on the right like No. 400.

Wood. — 0.37 m h., 0.28 m br. — Electoral Gallery of Munich. — Lith. by F. Dahmen. Phot. by Hanfstängl. — Cab. 10.

406. (863.) An old cake baker, under a vault, receives money from a customer by the light of a candle. In the foreground handbarrows, jars and a lantern; in the right background several figures by lantern and candle light.

Wood. — 0.60 m h., 0.48 m br. — Electoral Gallery of Munich. — Cab. 11.

407. (869.) A lady, dressed in yellow satin, sits by an open window, turned to the left, before a mirror upon a table. A waiting-maid dresses her hair. In the right foreground, a marble cooler.

Wood. — 0.75 m h., 0.59 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

408. (1109.) A praying hermit in a ruin kneeling, to the left, before a crucifix. Besides the customary accessories is an open Chinese sunshade.

Wood. — 0.39 m h., 0.29 m br. — Mannheim Gallery. — Cab. 10.

Frans van Mieris the Elder,

born in Leyden April 16th, 1635, died in that city March 12th, 1681. Pupil of Abrah. Torenvliet, afterwards of Gerard Dou, worked in Leyden.

409. (1040.) The »Oyster Breakfast«. A lady in a white satin dress and scarlet jacket trimmed with fur, holds a wine-glass in her left hand, and with her right takes an oyster from a silver tray which a cavalier (the artist) smilingly presents to her. Knee-piece, to the left. Signed on the right border, below:

F van Mieris. fecit
Leyd. Bat.
Ao 1661.

Wood. — 0.27 m h., 0.20 m br. — Electoral Gallery of Munich. — Lith. by A. Strixner and J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 9.

410. (945.) Portrait of the artist, by himself; in a black mantle and red cap with feathers. Looking cheerfully out of the picture. Breast-Piece, to the right. Signed on the right groundwork: *Fvan Mieris Ao 1667.*

Wood, oval. — 0.11 m h., 0.08 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

411. (947.) Portrait of a lady in negligé, the wife of the artist. Bust, to the left. Signed upon the right groundwork like the preceding companion-piece.

Wood oval. — 0.11 m h., 0.08 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

412. (866.) Soldier in armor, with a plumed hat and bright neckcloth; a clay pipe in the left hand, which lies over the back of a chair; he blows a cloud of smoke. Half figure. Signed upon the right groundwork: *Fvan Mieris Anno 1662*

Wood. — 0.14 m h., 0.11 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

413. (868.) A lady playing with a lap-dog. Half figure; full face. Signed upon the right groundwork like the preceding companion-piece.

Wood. — 0.14 m h., 0.11 m br. — Mannheim Gallery. Phot. by Hanfstängl. — Cab. 10.

414. (1009.) A lady in a yellow satin dress and red velvet jacket trimmed with fur, offers an almond to her parrot. Knee-piece, to the left. Signed in the left corner, above: *F. fvan Mieris fecit Anno 1663*

Wood. — 0.22 m h., 0.18 m br. — Electoral Gallery of Munich. — Engraved by J. S. Klauber 1789. Lith. by N. Strixner and J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

415. (1007.) A woman in a brown satin dress with white, puffed sleeves, playing the lute. Upon the table covered with red, at the left, an open note-book. Upon the right, above, green drapery. Knee-piece; full face. Signed in the left corner above, like the preceding companion-piece.

Wood. — 0.22 m h., 0.17 m br. — Electoral Gallery of Munich. — Etched by B. Weiss. Lith. by J Wölffle. Phot. by Hanfstängl. — Cab. 10.

416. (988.) The »Cavalry Boot«. Upon a table on the left, lie a pistolcase, a cavalry boot and other articles. In the background the artist (?) with a clay pipe in his right hand,

speaking with a woman who holds a wineglass in her left. Signed on the left, below: F van Mieris fcit Ao 1666.

Wood curved above. — 0.27 m h., 0.17 m br. — Mannheim Gallery. Phot. by Hanfstängl. — Cab. 9.

417. (879.) A lady in a yellow satin dress and reddish brown over-garment trimmed with fur, sinks, fainting, into the arms of an elderly woman. The physician, standing behind the group, looks searchingly into a glass of urine. In the background, two maid servants, the one on the right drying her eyes while holding in her left hand a burning thread. Signed upon the back of the chair above: Upon the lower rundle is the date: F. van Mieris Ao 1662

Wood, curved above. — 0.44 m h., 0.31 m br. — Mannheim Gallery. — Lith. by N. Strixner and J. Wölffle. Phot. by Hanfstängl. — Cab 10.

418. (867.) A boy, with a red cap and blue sash, beats a drum; another, behind him, on the left, blows upon a pipe. Half figures. Signed in the left corner, below: F van Mieris Ao 1670...

Copper. — 0.17 m h., 0.14 m br. — Electoral Gallery of Munich. — Engraved by C. Sturm. Lith. by F. Dahmen. Phot. by Hanfstängl. — Cab. 10.

419. (567.) In an arched window, a trumpeter, full face, blows into his trumpet. In the background sits a man at a table. Signed on the left below: F.V. Mieris 1672

Wood — 0.28 m h., 0.23¾ m br. — Zweibrücken Gallery. — Cab. 9.

420. (1006.) An officer, sleeping by the side of an innkeeper, who shows to his wife a goldpiece and signifies to her to be silent. Lying about upon the floor and table are travelling equipments. Signed upon the window frame on the left: F van Mieris

Wood. — 0.42 m h., 0.32 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 10.

421. (1058.) An old soldier in armor, with a fur cap ornamented with feathers, sits at a table, a clay pipe in his right hand, his left resting upon his hip. Upon the table, on the left, a wooden beer jug. Knee-piece. Signed on the table, at the left, like the preceding picture.

Wood. — 0.19 m h., 0.16 m br. — Electoral Gallery of Munich. — Lith. by N. Strixner. Phot. by Hanfstängl. — Cab. 10.

422. (1014.) Interior of a peasant's room. Two peasants sit at a table; one of them cuts tobacco and talks with a woman; the other drinks. In the left corner, a barrel; on the right, an earthen vessel, with shellfish. Signed on the right below: F van Mieris

Wood. — 0.38 m h., 0.30 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

423. (1015.) A lady in a white satin dress and plumed hat, stands looking at herself in a mirror. Before her, on the left, a small dog, and a pair of green velvet slippers. On the right, an arm chair. No signature.

Wood, originally curved above. — 0.43 m h., 0.32 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab 10.

Gabriel Metsu,

born in Leyden, about 1630, died in Amsterdam Oct. 1667. Pupil of Ger. Dou in Leyden. In 1648 was taken into the Guild in his native city. After 1651, worked in Amsterdam.

424. (1121.) Peasant's room in which is celebrated the Twelfth Night festival, (Bohnen-König). The bean-king, sitting in an armchair, is emptying his tall glass; two women sit opposite to him at the other end of the table, and in the foreground a child in a child's chair. Behind the table are a boy and a man with foolscap and fiddle; by the fireplace a woman with a pan. In the background enters a girl with dishes and a three flamed light, on the right a man carries a heavy basket down a stairway. Signed on the right, upon the child's chair: Metsu

Canvas. — 0.80 m h., 0.97 m br. — Düsseldorf Gallery. — Engraved by E. C. Thelott. Lith. by L. S. Tröndlin. Phot. by Hanfstängl. — Cab. 7.

425. (957.) A cook in a red jacket and blue dress sits in a kitchen, a dish upon her lap and a spitted fowl in her hands; near her hangs a hare. Half figure. Signed below, on the left: G. Metsu

Wood. — 0.32 m h., 0.25 m br. — Zweibrücken Gallery. — Engraved by P. de Colle, and by R. Purcell. Lith. by W. Flachenecker and by J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 9.

Pieter de Hooch,

born probably in, or near, Rotterdam, Dec. 1632, died, it is throught, in Haarlem, Feb. 1681. Member of the Guild of St. Luke in Delft after 1655, and after 1664 of the Painters

426. Pieter de Hooch

Guild in the Hague. Studied under the influence of K. Fabritius and of Jan van der Meer of Delft.

426. (1122.) Interior of a Dutch living room. A woman in a white cap, red jacked, blue dress and white apron sits upon a cane chair, with her back to the observer, and reads in a book. The sun shines upon the wall, the deal floor, the green-covered trunk and the chairs covered with red leather. In the foreground, a pair of green slippers.

Canvas. — 0.75 m h., 0.62 m br. — Bought of de Vigneux in 1791. — Lith. by L. Quaglio. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 11.

Pieter van Slingeland,

born in Leyden Oct. 20, 1640, died in that city Nov. 7, 1691. Pupil and imitator of Gerard Dou. Worked in Leyden.

427. (877.) A woman sits sewing at an open window in her room. Near her a child in a basket cradle, just waking. Upon a chair in the foreground, at the left, hangs a black felt hat. In a room behind, a maid is at work.

Wood. — 0.45 m h., 0.39 m br. — Private property of the king; transferred in 1835 to the State. — Lith. by W. Flaschenecker. Phot. by Hanfstängl. — Cab. 10.

428. (861.) A Tailor's Workshop. The master is cutting; an apprentice draws a thread from a bunch which hangs from the ceiling and an assistant is sewing.

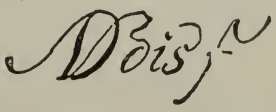
Wood. — 0.45 m h., 0.39 m br. — Acquired, according to a notice upon the back, in 1768 from the estate of the Electoral Court Councillor, Joseph von Dufrene. — Cab 9.

Ary de Vois,

born in Leyden 1641 (?), died in that city July 1680. Pupil of Nicol. Knupfer in Utrecht and of Abrah. v. den Tempel in Leyden. Worked in Leyden.

429. (1059.) A man, smoking, sits at a table looking out of the picture; the right hand lies upon his naked breast; the left holds a bottle of liquor. Knee-piece. Signed above, on the left:

Wood. — 0.21 m h., 0.18 m br. — Lith. by Strixner. Phot. by Hanfstängl. — Cab. 10.

430. (952.) A drinker in ragged clothes, with a glass in his left hand. Knee-piece, towards the right. In the right background three masked topers are dancing. Signed below, on the left: 

Wood. — 0.26 m h., 0.23 m br. — Lith. by W. Flaschenecker. — The signature »F. v. Mieris«, above, would seem to imply that the head is the portrait of that painter. — Cab. 10.

Godfried Schalcken,

born in Dordrecht 1643, died in the Hague Nov. 16th, 1706. Pupil of Samuel van Hoogstraeten and of Ger. Dou. Worked in Dordrecht and the Hague, in London for William III. and in Düsseldorf for the Elector John William.

431. (992.) The five wise and the five foolish virgins approach the dwelling of the bridegroom; the former with their brightly burning lamps in advance; the latter following sadly with their lamps gone out. Signed below, on the right. G. Schalcken, 1700 ...

Canvas. — 0.94 m h., 1.14 m br. — Düsseldorf Gallery. — Engraved by C. Hess, by V. Green and by J. E. Haid. Lith. by J. A. Mayr. — Cab. 9.

432. (1008.) The Virgin touches with her finger the chin of the Child lying upon her knee, while St. Joseph, on the left, looks on sympathetically, and an angel floats above, on the right. Signed on the left, below: ..halcken One of the rare day-pieces of this master.

Wood. — 0.26 m h., 0.21 m br., — Mannheim Gallery. — Cab. 10.

433. (303.) The Penitent Magdalen. A burning lamp lights the cave in which she sits, weeping, her right hand resting upon a skull and her left supporting her head. Half figure. Signed below, on the right: G. Schalcken

Canvas. — 1.00 m h., 0.72 m br. — Mannheim Gallery. — Cab. 9.

434. (296.) One girl tries to blow out the candle of another, who protects it with her left hand. Half figure, life-size. Signed below, on the right: G. Schalcken

Canvas. — 0.80 m h., 0.63 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker and F. Piloty. — Cab. 9.

Eglon Hendrik van der Neer,

born in Amsterdam, probably in 1643, died in Düsseldorf May 3d, 1703. Pupil of his father, Aart v. d. Neer, afterwards of Jacob Van Loo; formed his style later after van der Werff, and in landscape imitated Elsheimer. Worked in Paris, Rotterdam, Brussels and Düsseldorf.

435. (956.) A blonde lady in a white satin dress, with a rich overgarment, tunes her lute, looking over her right

shoulder at her note-book. Knee-piece. A green curtain on the right opens to view a bit of elaborate architecture, upon the socle of which is the signature: *G. van der Neer. fe. 1678*

Wood. — 0.43 m h., 0.37 m br. — Mannheim Gallery. — Phot. by Hanfstangl. — Cab. 10.

436. (1055.) A lady in a white satin dress and jacket trimmed with fur, faints after being bled. Two women with the physician are occupied about the patient. Behind the table stands a girl crying. Upon the floor in the right foreground is an ornamental vessel. Signed below, on the left: *Egelon. Vander Neer fe 1680*

Wood, rounded above. — 0.52 m h., 0.43 m br. — Mannheim Gallery. — Lith. by J. Fertig. Phot. by Hanfstängl. — Cab. 11.

437. (Schl. 593.) Landscape, with distant view. In the foreground a herd of cattle and, upon the left, a girl bathing her feet.

Wood. — 0.71 m h., 0.56½ m br. — Düsseldorf Gallery. — Cab. 10.

Adrian van der Werff,

born probably Jan. 21st, 1659, at Kralingen-Ambacht, near Rotterdam, died Nov. 12th, 1722. Pupil of Cornelius Picolett and of Eglon v. d. Neer. After 1694, worked for Elector John William of the Palatinate, who in 1696 installed him as salaried Court Painter and ennobled him in 1703. Worked in Rotterdam.

438. (1099.) A girl and a boy letting a bird out of a cage are watched by two boys. In the background, artists, men and women, are studying around a Hercules group in marble. Signed upon the pedestal of the bust, on the left: *Adriaen van der Werff. fec. Rolterdam. anº 1687*

Wood. — 9.46 m h., 0.35 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 23.

439. (1073.) Ecce Homo. By order of Pilate, the Saviour is led bound before the people, who demand that He shall be judged. Barrabas is brought in on the right. Signed:

Adrn van dr Werff. fec.
anº 1698 a rottered.

Canvas. — 1.29 m h., 1.12 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

440. (1069.) Sarah leads to Abraham, who is lying upon a bed, the Egyptian maid, Hagar, upon whose shoulder he lays his hand. See No. 443. Signed upon the marble pedestal at the right with the name and date, 1699.

Canvas. — 0.76 m h., 0.62 m br. — Düsseldorf Gallery. — Cab. 23.

441. (1070.) Portrait of John William; a mantle of ermine over his armor, in his right hand, the globe, his left supported upon his side. Full figure, standing. Signed on the left, below, upon the pedestal of a column: Adr^n v^r Werff fec anº 1700

Canvas. — 0.76 m h., 0.54 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

442. (1074.) Portrait of the wife of Elector William, Maria Anna Loisia, in a white satin dress bordered with pearls, over it a mantle of ermine, and a diadem in her hair. Signed below, upon the right, with name and date like the preceding. Companion piece to No. 441.

Wood. — 0.77 m h., 0.53 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

443. (1075.) Abraham sending forth Hagar with ber son, Ishmael. Behind the patriarch, at the left, is Sarah with the little Isaac. Signed upon the step at the left with the name and date 1701. Companion-piece to No. 440.

Canvas. — 0.76 m h., 0.62 m br. — Düsseldorf Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 23.

444. (1072.) The Repose upon the Flight into Egypt. The Virgin sits upon the ground, near a rock, with the Child Jesus, to whom St. Joseph offers a cherry branch. Near by is the travelling bundle. Signed below, on the left: Adr^n v Werff fec. anº 1702

Wood. — 0.38 m h., 0.47 m br. — Mannheim Gallery. — Engraved by J. F. Rousseau and A. Cardon. Phot. by Hanfstängl. — Cab. 23.

445. (1088.) The Entombment. The body of Christ rests upon a cloth near a sarcophagus. Joseph of Arimathea upholds the head. Mary takes off the crown of thorns, and the Magdalen, kneeling at the feet of the Saviour, kisses His hand. Behind is St. Elizabeth. Signed below, on the left, with the name and date 1703.

Wood, curved above. — 0.82 m h., 0.53 m br. — Düsseldorf Gallery. — Engraved by C. Feederle. Phot. by J. Albert and by Hanfstängl. This picture, with the fifteen following representations (448 — 450 — 452 — 463) from the life of Christ and Mary, belong to a series painted by the artist between the years 1703 and 1716. — Cab. 23.

446. (1105.) Diana discovers the fault of Callisto, who, surrounded and held by five nymphs, awaits her punishment. Signed below, on the left: Chevr vr Werff anº 1704

Wood. — 0.46 m h., 0.39 m br. — Mannheim Gallery. Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 23.

447. (1071.) The penitent Magdalen, lying in a cavern reads a page written in Hebrew characters. The right hand rests upon a skull. Signed with name and date 1705.

Wood. — 0.40 m h.. 0.39 m br. — Mannheim Gallery. — Cab. 23.

448. (1083.) The Presentation in the Temple. Simeon as high-priest at the altar, with the Child in his arms. Before him kneels the Virgin. Behind the altar is St. Joseph with two doves. Farther in the background, St. Elizabeth. Signed upon the lower step with name and 1705. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Cab. 23.

449. (1076.) The Annunciation to the Virgin. The Archangel Gabriel kneeling upon a cloud, with the lily, floats downwards to the Virgin, who sits in a corner before her house, a basket with rolls of manuscript near her. Signed below on the left with the artist's name and the date 1706. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

450. (1080.) The Nativity. The newly born Child is shown by the mother to the shepherds. Behind is St. Joseph. The light streaming from the Child illuminates the group. Signed below, upon a stone, with name and date, 1706. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by J. E. Haid. — Cab. 23.

451. (214.) The Magdalen sits in a cavern, turning the leaves of a book. On the left, the skull and the vase of ointment. Figure life-size. Signed below on the right: Cheval.r vand.r Werff fec anº 1707

Wood. — 1.91 m h., 1.28 m br. — Düsseldorf Gallery. — Lith. by W. Straucher. — Hall IV.

452. (1087.) Christ upon the Cross has given up the Ghost. Mary, fallen at the foot of the cross, is supported and bewailed by the Holy Women. On the right, stands the weeping St. John. Signed below, on the right with name and 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

453. (1077.) The Boy Christ in the Temple amidst the Pharisees and Scribes. Signed below on the left with name and 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

454. (1079.) The Visitation. Mary and Joseph are received by Zacharias and Elizabeth in the doorway of the house. Signed upon the lower step with name and date, 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

455. (1081.) The Scourging of Christ. Pilate looks on from a balcony. Signed below, on the right with name and date 1708. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl — Cab. 23.

456. (1082.) The Crowning with Thorns. A soldier lays the reed sceptre in the hands of the Saviour, while another presses the crown of thorns upon His head. Upon the balcony are lookers on. Signed below, on the right, with the name and 1710. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

457. (1085.) The Ascension of Christ. Beneath are the Apostles standing and kneeling. Signed below, on the right, with name and date, 1710. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

458. (1086.) Whitsuntide. Among the Apostles are the Virgin and the Magdalen. Signed below, on the right, with name and 1711. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

459. (1078.) Christ upon the Mount of Olives, sustained by an angel who floats downwards. In the foreground the three Disciples are sleeping. Signed upon a rock on the right with name and 1711. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

460. (1084.) Christ bearing the Cross. The Saviour has fallen under the burthen of the cross, which Simon of Cyrene and a soldier are lifting. The Holy Women and St. John follow, weeping. The two thieves go in front of

the procession. Signed below, on the left, with name and date 1712. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 23.

461. (1091.) The Resurrection of Christ. An angel has lifted the stone from the grave, from which the Saviour comes forth. The watchers lie upon the ground, or hasten away. Signed below, on the right, with name and date, 1713. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Engraved by V. Green. Phot. by Hanfstängl. — Cab. 23.

462. (1090.) The Coronation of the Virgin. Kneeling upon the clouds, with folded hands, and bowed head, she receives the crown and sceptre from two angels. Above, in a glory, is Christ, and near His head the Dove. Signed below, on the right, with name and date 1713. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

463. (1089.) The Ascension of the Virgin. The Virgin borne upwards upon the clouds by two angels, looks into the opened heavens from which angels float toward her. Signed below, on the left, with name and date 1714. See No. 445.

Wood. — 0.82 m h., 0.58 m br. — Düsseldorf Gallery. Phot. by Hanfstängl. — Cab. 23.

464. (1092.) The Virgin sits upon the ground with a book in her hand, and looks thoughtfully upon the Child lying before her, to whom the little St. John shows a nest with young birds. St. Joseph is sleeping under a tree in the background. Signed below, upon the step, with name and date 1715.

Wood. — 0.58 m h., 0.45 m br. — Mannheim Gallery. Engraved by J. Schöpfer. Lith. by J. Stadler. Phot. by Hanfstängl. — Cab. 23.

465. (1068.) Allegorical Representation. Genii hold upon an obelisk a medallion with the portraits of Elector John William and of his wife, Maria Anna Loisia de Medici, and crown it with wreaths. Round about, under guidance of Minerva, are the Muses, one of whom, sitting in the foreground, holds an oval portrait of the artist. An inscription relates that the artist completed this picture and the series of sixteen representations from the life of Christ and of the Virgin in 1716, in which year the Elector, who had ordered these works, died.

Wood. — 0.81 m h., 0.58 m br. — Düsseldorf Gallery. Engraved by J. E. Haid and C. Hep. Phot. by Hanfstängl. — Cab. 23.

466. (975.) Children playing at night. The scene is lighted by burning candles held by an old woman coming through a door on the left, and by a child leaning over a parapet. One child plays a tambourine, another a clapper. Signed below, on the left: Ad v. Werff fec.

Wood curved above. — 0.38 m h., 0.27 m br. — Mannheim Gallery. Lith. by Strixner. — Cab. 23.

467. (Schl. 93.) Portrait of the scholar Junius. (Or of the artist himself?) The breast-piece in an oval frame is affixed to an obelisk by two little cupids. Below are the attributes of art. Gray in gray.

Canvas. — 0.31 m h., 0.19 m br. — Mannheim Gallery. — Cab. 23.

Willem van Mieris,

youngest son of Frans van Mieris, born in Leyden 1662, died in that city, Jan. 27th, 1747. Pupil of his father. Worked in Leyden.

468. (1102.) A woman in a satin dress, with her child upon her knee, sits in a room near a basket-cradle. A fishmonger offers for sale a piece of salmon, while a maid, looking around, goes out of the door with a tea-kettle. Signed upon the frame of the door leading to the kitchen: W. Van Mieris. Fet An.o 1719

Wood. — 0.61 m h., 0.49 m br. — Zweibrücken Gallery. — Cab. 11.

Jan Phil. van der Schlichten,

died 1745. Pupil of Adrian van der Werff.

469. (1031.) A village musician in his room, sitting upon a stool, plays a pocket violin and sings. Near him, upon a cask, are a jug and pipe; upon the floor a kettle and a mousetrap. On the left, below, upon a piece of music, is the song: »Kraut und ryben haben mich vertrieben, het mein Mutter Fleisch gekocht, so war ich länger blieben.« (Cabbage and beets have driven me away; if my mother had cooked meat I should have stayed longer.) Signed on the right, below: Von der Schlichten f: 1731.

Wood. — 0.47 m h., 0.39 m br. — Mannheim Gallery. — Lith. by V. Leng. — Cab. 10.

470. (1024.) St. Andrew; a cross in the left hand, the right resting upon his breast. Full figure, standing. In the background: his martyrdom upon a vertical cross with hori-

zontal arms. Signed below, on the left: der Schlichten. fecit. 1732.

Wood. — 0.51 m h., 0.40 m br. — Mannheim Gallery. — Cab. 10.

Paul Potter,

born at Enkhuyzen in Holland Nov. 1625, died in Amsterdam middle of January, 1654. Pupil of his father, Peter P. in Amsterdam, and of Jac. de Wet in Haarlem. Worked in Delft (after 1646), in the Hague (after 1649), and in Amsterdam (after 1635).

471. (1441.) Landscape, with cows and goats resting. In the right middle distance, a man and a woman driving cattle and sheep. In the left background, an Italian hill-town.

Wood. — 0.57 m h., 0.93 m br. — Private property of the King. — Phot. by Hanfstängl. — This picture is by some authorities ascribed to Nic. Moeyaert (died after 1653), by others to G. Cl. Bleecker (died 1656) and a third opinion (with greater probability) refers it to D. E. Camphuyzen (died 1627). Its agreement with the early painting by Potter, now in the Felix Collection at Leipzig, has decided us to retain the traditional name. — Cab. 6.

472. (1103.) Cows, sheep and goats near a peasant's hut. A woman with her husband teaches a little girl to walk, while a boy stretches out his hand towards the child. Farther back a maid is milking a black cow. Signed above in the left hand corner: Paulus Potter. f. 1646

Wood. — 0.37 m h., 0.29 m br. — Obtained in 1803 from the Gallery at Cassel in exchange for a Mater Dolorosa by Ribera. — Lith. by K. Auer and J. Wölffle. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 6.

Peter Cornelius Verbeecq,

worked at least as late as 1650; member of the Guild of St. Luke at Alkmaar in 1635; entered that of the Hague in 1645; said to have been a teacher of Philip Wouwerman.

473. (Schl. 884.) A saddled horse fastened to a hedge, on the left a small dog. Signed below, on the left: P. Verbeecq

Wood. — 0.17 m h., 0.23 m br. — Zweibrücken Gallery. — Cab. 6.

Albert Cuyp,

born at Dordrecht Aug. 1605, died in that city early in Nov. 1691. Pupil of his father, Jacob Gerritsz Cuyp.

474. (1004.) An officer with plumed hat, brown riding-coat, red sash, and top boots, stands near his saddled gray horse, before a ruined hut. In the background, a camp tavern.

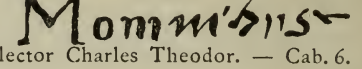
Wood. — 0.29 m h., 0.38 m br. — Zweibrücken Gallery. — Lith. by C. v. Heideck. Phot. by Hanfstängl. — Cab. 6.

475. (1378.) Landscape, with hilly foreground and view of a broad plain. On the right and left two shepherds with sheep and goats. In the middle distance, peasant's houses under the trees, and in the far distance a church tower. Cloudy sky.

Wood. — 0.28 m h., 0.43 m br. — Electoral Gallery of Munich. — Cab. 6.

Henry Mommers,

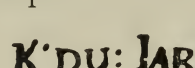
born in Haarlem (1623?) received as master into the Guild of that city in 1647, died there about 1697.

476. (Schl. 580.) Landscape, with horned cattle and sheep; on the right a peasant woman approaches with milk-pails, the yoke upon her shoulders. Signed on the right, upon a fence: 

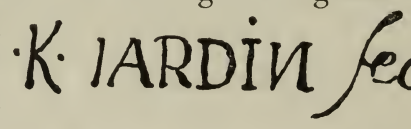
Wood. — 0.61 m h., 0.81 m br. — Acquired by Elector Charles Theodor. — Cab. 6.

Karel du Jardin,

born in Amsterdam (?) about 1625 — 1630, died in Venice Nov. 20th, 1678. Pupil of N. Berchem; influenced by Paul Potter. Worked in Italy and the Hague, where he was among the founders of the Brotherhood of Painters in 1656. After 1659 worked in Amsterdam.

477. (1097.) A shepherd boy within a fenced enclosure, kneeling, a milk-pail in hand, before two goats and three sheep. Signed below on the right: 

Canvas. — 0.33 m h., 0.26 m br. — Electoral Gallery of Munich. Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

478. (242) The Sick Goat. Two girls on the left kneel before a young goat; behind, a shepherd in a lambskin garment, stands leaning against a vine-covered pedestal, a bag-pipe at his right side, his left hand holding the string of his dog which sits near. In the right foreground two doves. Landscape of Italian character. Signed below on the right 

Canvas. — 0.84 m h., 0.73 m br. — Mannheim Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 7.

Jacob van der Does,

born in Amsterdam March 4th, 1623, died at Sloten near Amsterdam, Nov. 17th, 1673. Pupil of Claes Moeyaert. One of the founders of the Brotherhood of Painters in the Hague in 1656.

479. (Schl. 235.) Evening landscape, with goats, sheep and a girl who carries fodder in her apron. Signed below, on the left and upon a piece of wall behind the woman: J. V Does 1656

Wood. — 0.33 m h., 0.35 m br. — Mannheim Gallery. — Cab. 8.

Simon van der Does,

eldest son of Jacob van der Does, born probably in Amsterdam, 1653, died in the Hague, 1717.

480. (1438.) Italian landscape, with ruins. In the foreground shepherd children with four sheep. Signed: S. V Does 1706

Wood. — 0.28 m h., 0.44 m br. — Bequeathed to King Ludwig I. by City Councillor J. F. von Kirschbaum. — Cab. 11.

481. (1439.) Landscape, with trees and a shepherdess resting with sheep and young cattle. In the middle distance, a watering-place. Companion-piece to the preceding.

Wood. — 0.38 m h., 0.44 m br. — Derivation like the preceding. — Cab. 11.

William Romeyn,

born in Haarlem. After 1642, pupil of N. Berchem. Died after 1693. Worked in Haarlem.

482. (Schl. 659.) Cattle resting. In the centre of the picture, a leafless willow tree, overgrown with vines; on the right a hut. Signed below, on the right: WROMEYN 1665

Canvas. — 0.70 m h., 0.80½ m br. — Düsseldorf Gallery. — Cab. 11.

483. (1026.) A herdsman with his cattle reposing by a way which leads over a slight elevation. Signed below, on the left: WROMYN

Wood. — 0.30 m h., 0.24 m br. — From the private collection of King Maximilian I. — Cab. 9.

484. (1110.) A driver with two laden horses and a donkey, waits by a road upon a hill for a girl who comes, bearing a basket upon her head. In the background are cattle grazing. Signed below, on the right: WROMEYN

Wood. — 0.36 m h., 0.32 m br. — Zweibrücken Gallery. — Lith. by K. Auer. — Cab. 9.

Peter van der Leeuw (Leeu),

born at Dordrecht. After 1669 member of the Art Union in that city. Died probably in 1705. Pupil of his father Sebastian van der Leeuw.

485. (974.) Cattle Piece. A gray cow stands in some water; behind her, on the right, sits a shepherdess with three sheep. Signed below, on the right: P. v. Leeuw. 1671 Wood. — 0.25 m h., 0.32 m br. — Lith. by J. Wölffle. — Cab. 11.

486. (968.) Evening Landscape. A girl with a milk-pail leans upon a red and with cow; a second cow lies upon the ground near. Signed: P. v. d. Leeu 1671.

Wood. 0.25 m h., 0.32 m br. — Lith. by J. Wölffle. — Cab. 11.

Adrian van der Velde,

born in Amsterdam, 1635 or 36, died in that city Jan. 21st, 1672. Pupil of his father, William v. d. V., of Jan Wynants and of Phil. Wouwerman in Haarlem. Worked in Amsterdam and Delft.

487. (194.) A herdsman drives a herd of cattle along a wagon-road towards the right, and interferes with a bull. A town is visible in the right background. Signed on the left, behind the man: A. V. Velde f 1660

Canvas. — 1.02 m h., 1.27 m br. — Zweibrücken Gallery. — Lith. by Steingrübel, Phot. by Hanfstängl. — Hall IV.

488. (Schl. 881.) Italian Landscape. In the foreground a ferry with country people and cattle. In the right corner, three wild ducks. Signed upon the boat: A. v. Velde. f. 1667

Canvas. — 0.63½ m h., 0.77 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 11.

489. (1111.) Idyllic landscape, with sheep resting and with cows. A girl bathing her feet in a brook, listens to a flute played by an Arcadian shepherd, who stands leaning upon a monument behind her. Signed upon the pedestal of the urn: A. V. Velde f 1669

Canvas. — 0.31 m h., 0.41 m br. — Mannheim Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

490. (1052.) A shepherd sits by a stone Renaissance fountain from which his dog is drinking. Upon the other side a peasant woman, sitting upon a horse, allows it to drink. A spotted cow is standing before the fountain and two sheep

are resting. In the right foreground is a sheep, and on the left lies a cow. Signed upon the fountain: A. V. Velde 1670.

Canvas. — 0.40 m h., 0.44 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Cab. 6.

491. (1064.) A herd of cattle, sheep and goats, are driven through some water, on the border of which sits a woman upon a two-wheeled cart. In the left foreground a shepherd is wading. Upon the same side is an ascending road, bordered with trees; in the right background are low hills. Signed below, on the left: A. V. Velde. f. 1671.

Canvas. — 0.37 m h., 0.42 m br. — Electoral Gallery of Munich. — Cab. 6.

Palamedes Palamedesz, called Stevaerts,

born in London 1607, died in Delft, March 26th, 1638. Pupil of his brother Antonis; influenced by Esaias van de Velde. Accepted as a master in Delft in 1627.

492. (Schl. 794.) Battle Piece. Cavalry attacking musketeers and pikemen. In the left corner a dead horse and a soldier flying, at whom a rider fires a pistol. Signed below, on the right: PALAMEDES PALAMEDESZ 1634.

Canvas. — 0.29½ m h., 0.43 m br. — Mannheim Gallery. — Cab. 6.

493. (1094.) A Cavalry Fight. In the foreground lies one of the riders thrown from his wounded horse, while another rises with difficulty.

Wood. — 0.53 m h., 0.72 m br. — Zweibrücken Gallery. — Cab. 6.

Peter van Laar, called Bamboccio,

born in Haarlem, died in that city about 1674. Pupil of Jan van Campen in Haarlem. Worked in Rome and in Haarlem.

494. (1427.) Two horses in a stall; a third is being saddled at the door of the court.

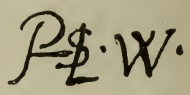
Wood. — 0.30 m h., 0.41 m br. — From the Palace at Ansbach. — Cab. 9.

495. (1428.) Italian porters playing under the wall of a fortress.

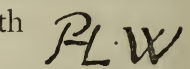
Wood. — 0.30 m h., 0.41 m br. — Companion-piece to the preceding and of like derivation. — Cab. 9.

Philip Wouwerman,

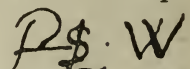
born in Haarlem shortly before May 24th, 1619, died in that city May 19th, 1668. Pupil of his father, Paul Wouwerman and of Jan Wynants. Worked in Haarlem.

496. (208.) A Stag Hunt. A mounted lady and a hunter pursue a stag and a hind through a broad river. Beyond, the terrace of a princely garden; upon the nearer side, groups of cavaliers and ladies; in the distance, upon the gently ascending shore of the river, are towns and castles. Signed below, on the right: 

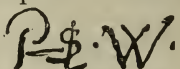
Canvas. — 0.82 m h., 1.40 m br. — Mannheim Gallery. — Phot. by Albert and by Hanfstängl. — Cab. 11.

497. (953.) Near a plank bridge over a brook, which a peasant is just crossing with his dog, a rider has dismounted from his horse. Upon the other side another cavalier waits. In the middle distance is a shepherd with his flock. Signed below, on the right: 

Wood. — 0.25 m h., 0.22 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cab. 9.

498. (985.) Upon the way to a falcon hunt, a cavalier has dismounted from his horse, and is toying with a shepherdess who is milking a goat, while his servant holds the horses. Signed below, on the left: 

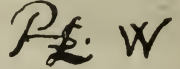
Wood. — 0.33 m h., 0.36 m br. — From the estate of King Maximilian I. — Lith. by J. Hohe. Phot. by Hanfstängl. — Cab. 10.

499. (989.) Cavaliers mounting saddled horses in a stall; in the middle distance, a gentlemen and a lady upon horseback, standing before an inn, are accosted by a beggar. Signed below, on the left: 

Wood. — 0.31 m h., 0.36 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. — Phot. by Hanfstängl. — Cab. 11.

500. (990.) Two freight wagons, from which the horses have been unharnessed, stand upon the bank of a navigable river. Signed below, on the left, like the preceding picture.

Wood. — 0.29 m h., 0.36 m br. — Zweibrücken Gallery. — Lith. by C. v. Heideck. — Cab. 11.

501. (995.) A Stall. Two gentlemen about to mount their horses. A girl near a well; in the middle distance, on the left, a horseman accosted by a beggar. Signed below, on the left: 

Copper. — 0.30 m h., 0.36 m br. — From the private collection of King Maximilian I. — Phot. by Hanfstängl. — Cab. 11.

502. (996.) A wagoner waters his horse at a brook; behind, upon the wagon, a woman with her child. On the left, near a wooden bridge, people fishing and bathing. On the right, below, monogram like the preceding.

Wood. — 0.29 m h., 0.36 m br. — Zweibr. Gallery. — Phot. by Hanfstängl. — Cab. 11.

503. (998.) Horses ridden to water, children bathing and women washing upon the banks of a stream; cattle are being ferried across. On the right, Roman ruins. Signed below, on the right: P. W.

Wood. — 0.32 m h., 0.37 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. Phot. by Hanfstängl. — Cab. 11.

504. (999.) A riding course, near a stall. A saddled horse is being exercised at a hurdle by the master, assisted by his servant. A cavalier and lady, and a horseman look on. Signature, of questionable authenticity, on the left, below: P. W.

Wood. — 0.27 m h., 0.39 m br. — Mannheim Gallery. — Considerably injured. The same subject, under the title, »La Leçon d'Equitation«, by Peter Wouwerman is in the Museum at Brussels. (No. 349) — Cab. 11.

505. (1019.) Winter landscape, with ice, upon which many people with sledges and skates are taking their pleasure. On the right, a lady enveloped in furs, in a dragon-sleigh drawn by a gray horse. In the left foreground, a refreshment tent; in the background, a village. Signed below, on the left: P. W.

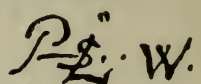
Wood. — 0.48 m h., 0.64 m br. — Zweibrücken Gallery. — Lith. by W. Flachenecker. — Phot. by Hanfstängl. — Cab. 11.

506. (1020.) The Battle of Nordlingen, on Sept. 6th, 1634. The Swedes advance towards the German Imperial Army, which approaches from a hill on the left. A bloody cavalry fight is taking place in the foreground. Signed below, on the left: P. W. See No. 507.

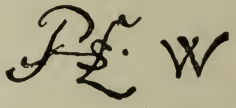
Canvas. — 0.52 m h., 0.78 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

507. (1034.) Plundering of a village by soldiers, perhaps Swedes. On the left peasants are attempting to save their cattle in boats upon a river. Upon the shore those flying are shot down or carried off with their animals. In the foreground peasants kneel, begging for mercy. A woman with her child mourns over the body of her dead husband and a soldier drags away a monk by the ear. Upon the height on the right, houses and mills in flames. Signed below, on the right, like No. 506.

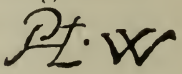
Canvas. — 0.50 m h., 0.78 m br. — Derivation like the preceding companion-piece. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

508. (1033.) After a hunt cavaliers and ladies refresh themselves near a figure of Pan. On the right, signal for rest is given. Signed below, on the left: 

Wood. — 0.48 m h.. 0.64 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

509. (1108.) The Breaking up of an Encampment. A mounted trumpeter gives a signal, while a market-man pours wine from a straw-covered bottle into a glass for a cavalier, who, with his wife upon the horse, has stopped before a tent. On the left, bivouac fire and soldiers throwing dice upon a drum. Signed below, on the right: 

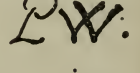
Wood. — 0.50 m h., 0.72 m br. — Cab. 10.

510. (1534.) A peasant family, with a nursing woman and a dog, resting near a horse. Signed below, on the right, with the monogram: 

Wood. — 0.33 m h., 0.24 m br. — Zweibrücken Gallery. — Lith. b. C. v. Heideck. — Cab. 9.

511. (1011.) A Gypsy Encampment. Men, women and children in various groups and variously employed. A cavalier with a lady and also peasants, are in intercourse with them. Background, landscape with a town. Signed below, on the left:

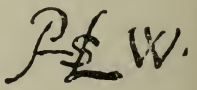
Wood. -- 0.63 m h., 0.60 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Perhaps by a pupil of this master. — Cab. 11.

512. (Schl. 961.) Beach Landscape. Upon the street at the right are several figures. Signed below, on the right: 

Wood. — 0.18 m h., 0.17½ m br. — From Nuremberg. — Cab. 10.

513. (984.) Travellers upon horseback approach a river. A net, thrown out by fishermen, is drawn to shore with the help of a horse.

Wood. — 0.31 m h., 0.40 m br. — Came into the private possesion of the King from the estate of Queen Isabella of Spain. — Phot. by Hanfstängl. — Cab. 11.

514. (997.) A cavalry skirmish in a level cornfield, and upon neighboring heights. In the left background, a peasant's hut in flames. Signature, on the left, below, of questionable authenticity: 

Wood. — 0.65 m h., 0.85 m br. — Zweibrücken Gallery. — Whether from the early period of Wouwerman, or by J. v. D. Stoffe, or J. Martsen de Jonge, as held by A. Bredius, is uncertain. — Cab. 6.

Manner of Ph. Wouwerman.

515. (1520.) A Fight before an Italian Inn. A man just receiving his death-blow in a duel, while another fires a pistol over a stone table at the murderer. A girl in the foreground, lies half undressed, upon the ground.

Canvas. — 0.47 m h., 0.38½ m br. — Mannheim Gallery. — Cab. 6.

Herman van Lin,

worked in Utrecht between 1659 and 1670. (Comp.: Müller, Utrechtsche Archieven 1880.)

516. (845.) Dead and wounded soldiers being plundered on a battlefield. In the distance, on the right, a burning castle. Signed below, on the right: H. v. Lin

Canvas. — 0.49 m h., 0.64 m br. — Zweibrücken Gallery. — Cab. 11.

Jan van Huchtenburg,

born in Haarlem, probably in 1646, died in Amsterdam 1733. Pupil of Thomas Wyck in Haarlem. Studied in Paris under A. Fr. v. de Meulen. Worked in Amsterdam.

517. (1018.) A cavalry skirmish near a group of trees upon whose branches hang several bodies. In the left background a town; at the right, upon a height, a village; before the former a manoeuvre, before the latter, a combat. Signed below, on the right: JB

Canvas. — 0.64 m h., 0.78 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Cab. 11.

518. (1032.) Attack upon baggage wagons by Hungarian cavalry. Upon the right, the line of march stretches to the horizon. In the middle distance a general rides near a trumpeter. Probably an incident from the battle of Höchstädt, with the capture of the French Marshal Talliard.

Canvas. — 0.65 m h., 0. 78 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Companion-piece to the preceding. — Cab. 11.

Cornelis Poelenburg,

born in Utrecht about 1586, died in that city Aug. 12th, 1667. Pupil of Abrah. Bloemart; in Italy became an imitator of Elsheimer. Worked in Utrecht.

519. (1447.) The Flight into Egypt. A landscape with ruins, in which the Virgin rides upon an ass led by St. Joseph and an angel without wings. In the middle distance, other travellers. Signed upon one side below: C P

Wood. — 0.30 m h., 0.37 m br. — Mannh. Gall. — Private property of the King. — Cab. 6.

520. (1041.) The Nativity. The newly born Child in the cradle is worshipped by shepherds and shepherdesses. Angels float downward upon clouds on the left. In the left foreground, a lamb, bound, and a duck. Signed in the right foreground, below, upon a fragment of architecture: C·P. F

Copper. — 0.27 m h., 0.35 m br. — Mannheim Gallery. — Cab. 6.

521. (836b.) The Adoration of the Shepherds. In the foreground, a youth who turns his naked back to the observer. Elongated oval.

Copper. — 0.09 m h., 0.07 m br. — Mannheim Gallery. — Cab. 6.

522. (1104.) Italian Landscape. A rocky slope with grottoes and country buildings on the left. In the left foreground a man and a woman in antique garments. Signed below, on the left: C. P.

Wood. — 0.33 m h. 0.40 m br. — Private property of the King. — Cab. 6.

523. (1098.) Landscape, with ruins along an elevation on the right. In the middle distance, cows grazing; in the right foreground an Arcadian group of four women about a man. Ideal costumes.

Wood. — 0.27 m h., 0. 34 m br. — Private property of the King. — Cab. 6.

524. (Schl. 633.) Landscape. Diana discovers the fault of Callisto. A nymph holds by the leg the latter, who is lying upon the ground. Behind the group are three nymphs bathing. Signed below, on the left: C. P.

Copper. — 0.19 m h., 0.23½ m br. — Zweibrücken Gallery. — Cab. 6.

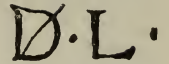
525. (Schl. 635. Landscape with a ruin upon the left. In the foreground stands Callisto, in a blue overgarment, before Diana, who sits, half clothed, surrounded by seven nymphs. Signed below, on the right:

Wood. — 0.32 m h., 0.40 m br. — Zweibrücken Gallery. — Cab. 6.

Dirk van der Lisse,

entered the Guild of St. Luke in the Hague 1644; one of the founders of the new Guild in 1656; Burgomaster in 1660; died in 1669. (Comp.: Bredius, Kunstbode 1881, p. 196 and Obreen, Archief, IV. 55.)

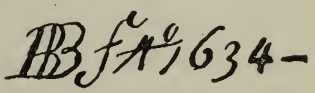
526. (1042.) In a sunny landscape is Pan, dancing among several mythical companions, to the sound of a triangle struck by a nymph. On the right, Roman ruins upon a cliff,

below which cattle are wading in shallow water. On the left, a view of a plain bordered by blue hills. Signed below, on the left: 

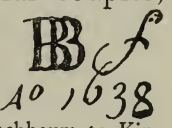
Wood. — 0.47 m h., 0.85 m br. — Zweibrücken Gallery. — Cab. 7.

Bartholemew Breenberg,

born in Deventer 1600, died in Amterdam 1660 or 1663. His work resembles that of Elsheimer and Poelenburg.

527. (Schl. 95.) Landscape, with the Repose upon the Flight into Egypt. St. Joseph, kneeling, offers a pear to the Child upon the mother's lap. In the middle foreground lies the ass, saddled. In the middle distance on the right, a flock of sheep. Signed below, on the left: 

Wood. — 0.56 m h., 0.80 m br. — Obtained from de Vigneaux in 1792. — Phot. by Hanfstängl. — Cab. 6.

528. (1442.) Landscape. Upon the right, the ruins of the Basilica of Constantine (Maxentius) in Rome; and in the left background, a town. In the foreground, several couples, partially in mythological costumes, are dancing and caressing. Signed upon a fragment of marble in the centre: 

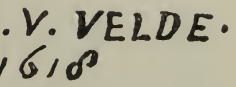
Canvas. — 0.60 m h., 0.92 m br. — Bequest of Councillor von Kirschbaum to King Ludwig I. — Cab. 7.

529. (1100.) A young, unbearded monk kneels in a cavern before a book, crucifix, skull and scourge. Through the open entrance of the grotto is seen a second brother of the order; in the distance, ruins.

Canvas. — 0.44 m h., 0.35 m br. — Acquired in 1808. — Lith. by F. Legrand. — Cab. 6.

Esaias van der Velde,

born in Amsterdam 1590, joined the Guild in Haarlem 1612, died middle of Nov. 1630 in the Hague.

530. (Schl. 882.) Pleasure party upon the ice in a city moat. Signed below, on the left, upon a plank: 

Wood. — 0.29 m h., 0.51 m br. — Zweibrücken Gallery. — Cab. 6.

Jan Porcellis,

of Ghent (?) died between 1629 and 1632 at the Hague. Worked in Rotterdam and Antwerp after 1615, in Haarlem after 1622, and at the Hague.

531. (Schl. 640.) View of a stormy sea, with vessels. Signed below: 1629 Joannis porcellis

Wood. — 0.18½ m h., 0.24 m br. — From Castle Debendorf in Franconia. — Cab. 6.

Jacob van Moscher,

mentioned as master in the Guild of St. Luke at Delft 1613/14; worked in Haarlem 1640|50, where A. van Ostade painted the figures in his pictures.

532. (Schl. 584.) A field path along a low hill, with groups of trees. On the way, a peasant upon a horse, followed by a woman with a jug upon her head, a boy and a dog. Signed below, on the left: Jvanmoscher

Wood. — 0.53 m h., 0.85 m br. — Mannheim Gallery. — Cab. 6.

533. (Schl. 157.) A Lowland Village. Upon a path at the left sits a porter with a dog.

Wood. — 0.50 m h., 0.69 m br. — Presented to the State by King Maximilian I. in 1823. — Cab. 6.

Jacob Gerritsz Cuyp,

born at Dordrecht 1575 (?). Master of the Guild in that city in 1617, was still at work there in 1649. Pupil of Abr. Bloemart.

534. (1046.) A town on the farther side of a broad, quiet river, upon which are fishing-boats. In the foreground are cattle grazing. A large wagon is being ferried across. Figures perhaps by Adr. van de Velde.

Wood. — 0.42 m h., 0.67 m br. — Zweibrücken Gallery. — Lith. by K. Auer, by F. Thörring and J. Wölffle. Phot. by Hanfstängl. — The traditional authenticity of this picture is questioned by A. Bredius and Bode, the latter of whom sees in it rather the manner of A. Kabel. — Cab. 6.

Jan van Goyen,

born in Leyden Jan. 13th, 1596, died in the Hague April 3d, 1656. Pupil of Js. v. Swanenburg and J. de Man in Leyden, Afterwards influenced by Esaias v. der Velde in Haarlem.

535. (1426.) Landscape, with peasants' houses; a tall willow tree in the centre and two groups of country people. Signed in the left foreground: VG 1629.

Wood. — 0.42 m h., 0.66 m br. — Aschaffenburg Gallery. — Phot. by Hanfstängl. — Cab. 6.

536. (Schl. 336.) Fishing boats at sea. In the right background a coast with dunes. Signed upon a boat, on the right: VG 1640

Wood. — 0.77 m h., 1.17 m br. — Electoral Gallery of Munich. — Acquired by Charles Theodore. — Cab. 6.

537. (1417.) A flat landscape, by a river, with a fortified town in which rises a large Gothic church. (According to V. de Stuers St. Pancras at Leyden.) In the left foreground, people and a dog; at the right, on the shore of the river, cowherds with their cattle. Signed below, on the left: VG 1643

Wood. — 0.40 m h., 0.60 m br. — From the Palace at Würzburg. — Cab. 6.

Peter Nolpe,

born in the Hague 1601; chiefly known as an engraver; was still living in Amsterdam in 1670. Worked chiefly in that city.

538. (Schl. 601.) Landscape with a Canal. Fishermen drawing their net out of the water. Near by, upon the right shore, stand a dozen basket traps. Signed below on the left, upon a board: PN. 1633

Wood. — 0.46 m h., 0.70½ m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

Isaac van Ruysdael,

member of the Guild of St. Luke in Haarlem 1640 and 1642. Born at Naarden, died in Haarlem beginning of Oct. 1677.

539. (1123.) Along a sandy slope, a road leading to a grange behind a group of trees. Upon the road are a man and a woman walking. Signed below, on the right: IVR.

Wood. — 0.30 m h., 0.28 m br. — Private property of the King. — Phot. by Hanfstängl. (Comp.: Zeitsch. f. b. K. 1869, page 241; 1872, page 170.) — Cab. 9.

Salomon von Ruysdael,

born in Haarlem; master of the Guild in that city after 1623; died 1670. Influenced by Es. van de Velde and J. van Goyen.

540. (Schl. 696.) View of a Canal. Country wagons upon the right bank, which is planted with trees. Among the boats on the water, two on the left are occupied with drag-nets. Signed upon a boat on the left: S. RUYSDAEL. 1642

Wood. — 0.73½ m. h., 1.07 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

541. (Schl. 694.) Shore shaded by trees at the mouth of a river. A ferry-boat with cattle sets off from the land. In the background a port, at which lies a sailing vessel. Signed upon the vessel: S·VR VYSDAEL

Wood. — 0.76 m h., 1.07 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 6.

542. (1061.) Dutch River Landscape. Before some village houses half hidden behind trees, a ferry-boat sets forth with cattle. On the shore stands a two-horse wagon with a company of peasants. Signed on the left, below, upon a barrel: SVR

Wood. — 0.65 m h., 0.93 m br. — Electoral Gallery of Munich. — Lith. by J. Dorner. Phot. by Hanfstängl. — Cab. 7.

Similar in Style to Sal. van Ruysdael.

543. (Schl. 695.) Landscape with a watchtower upon a country street. Several coaches stop before an inn; in the foreground, a peasant upon horseback is driving cattle. In the background, a church with two towers.

Wood. — 0.67 m h., 0.81 m br. — Came to the State from the private possession of King Ludwig I. — Cab. 8.

Jacob van Ruysdael,

born in Haarlem about 1625, died in that city March, 1682. Pupil of his father, Isaac, and perhaps of his uncle Salomon van Ruysdael. Worked in Amsterdam and Haarlem.

544. (1045.) A steep road leading over a sandy hill with scattering trees; upon the summit, two peasants near a wagon. In the foreground, a brook with pollard willows and blooming white thorn bushes. On the right, grazing sheep, hedges and peasant huts. Signed below, in the centre: Ruisdael 1667

Wood. — 0.70 m h., 0.91 m br. — Etched by J. L. Raab. Phot. by Hanfstängl. — Gift of King Maximilian I to the State Collection in 1823. The third figure of the date is indistinct. — Cab. 7.

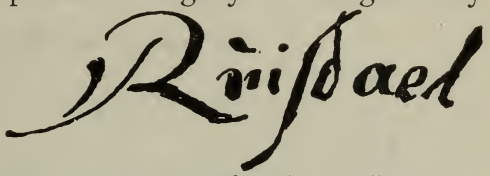
545. (1050.) A wooded landscape, with a storm coming on. A shepherd drives his sheep towards the foreground, through some water. A peasant in a red jacket, hastens up the hill. Signed below, on the left: JR

Canvas. — 0.56 m h., 0.67 m br. — Came to the State from the private possession of the King in 1835. Phot. by Hanfstängl. — Cab. 9.

546. (1047.) A forest landscape with swampy water in the foreground. Two hunters with three dogs pursue a deer. View of a plain upon the right. Signed below, on the right:

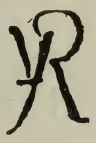
Canvas. — 0.60 m h., 0.72 m br. — Zweibrücken Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 9.

547. (322.) A northern mountain landscape; a cataract with three falls. On the right below, the beams of a raft. On the left, wooded heights above which towers a castle. View into a valley on the right. Perhaps a drawing by Everdingen may have decided the general composition of this picture, which is in his style. Signed below, on the left:



Canvas. — 0.99 m h., 0.86 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. Phot. by Hanfstängl. — Hall IV.

548. (1066.) A forest landscape; oaks and beeches near swampy water with ducks and lillies. In the middle distance a shepherd with his flock. On the right, near the fallen trunk of a beech tree is a wanderer. Signed below, indistinctly:

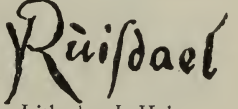


Canvas. — 0.61 m h., 0.97 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 7.

549. (1096.) View of a cottage in thawing weather. Upon the road a peasant, accompanied by a boy, drags a beam of wood by a rope. Signed below, on the right:

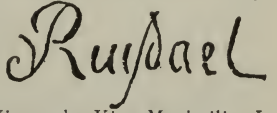
Canvas. — 0.36 m h., 0.31 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. Phot. by Hanfstängl. — Cab. 10.

550. (1067.) Landscape with a Waterfall. Upon a ridge of rock at the right, under two large pine trees, is a grange, from which a bridge leads to the other shore; a shepherd with his flock. Signed below, on the left:



Canvas. — 0.67 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by J. Hohe. — Cab. 10.

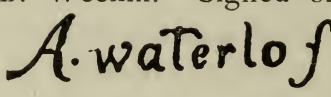
551. (1038.) A group of oaks and a small waterfall in the foreground. Upon the farther side of a bridge, a family encamped. On the right, a sheep pasture, tower of a village church, and a windmill. Signed below, on the right:



Canvas on wood. — 0.72 m h., 0.90 m br. — Acquired in Vienna by King Maximilian I. in 1815. — Lith. by J. Steingrübe and by J. Wölffle. Phot. by Hanfstängl. — Cab. 7.

Antonis Waterlo,

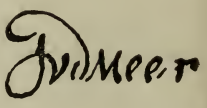
born in Lille about 1618, died, probably in Amsterdam, about 1670. After 1653 citizen of Lille; worked chiefly in Utrecht and Amsterdam.

552. (1375.) Forest landscape, with tall shade trees. Travellers, by wagon and upon horse, attacked by robbers. Figures probably by J. B. Weenix. Signed on the left, below, upon the cut surface of a tree-trunk: 

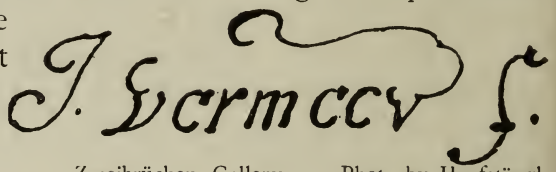
Canvas. — 0.86 m h., 0.77 m br. — Bought in 1804 of the art-dealer, Artaria. — Cab. 8.

Jan van der Meer (Vermeer),

born in Haarlem Oct. 1628, died in that city Aug. 1691. Pupil of Jacob de Wet. Worked in Haarlem.

553. (Schl. 553.) Wood-path with a horseman, a man on foot, and two dogs. Signed below, on the left: 

Wood. — 0.38 m h., 0.30 br. — Zweibrücken Gallery. — Cab. 10.

554. (1403.) Hilly forest landscape. In the right foreground two coaches attacked and plundered by robbers; in the background, the unharnessed horses are being led up a forest road. In a hollow on the left a running peasant is shot at from an ambush. Signed below, on the right: 

Canvas. — 1.24 m h., 1.37 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall IV.

Dutch Paintings about 1650,

similar in style to van der Meer of Haarlem.

555. (1409.) Forest landscape, with large oaks and willows near water. At the entrance to the wood, a woman upon a donkey and a hunter upon a horse with a falcon.

Canvas. — 1.15 m h., 1.02 m br. — Aquired from the estate of King Ludwig I. First attributed to Waterlo, afterwards to G. Scheyndel. The signature, J. v. Ruysdael, still partially visible, is not genuine. — Cab. 8.

556. (210.) An oak wood with a view into a level landscape. Through a ravine on the right comes a hunter with a boy and two dogs. In the foreground are two other dogs near a spring.

Wood. — 1.05 m h., 1.15 m br. — From the estate of King Maximilian I. — Lith. by J. Wölffle. — Hall IV.

Jan van Kessel,

born in Amsterdam, 1648 (?), died, probably, 1698.

557. (Schl. 444.) Landscape with trees. In the left foreground a hunter shoots at a wild duck. Signed below, on the right: JKessel f 1661

Canvas. — 1.01 m h., 1.24 m br. — Gift of King Maximilian I in 1823. — Hall IX.

Adrian van der Kabel,

born at Ryswick near the Hague 1621, died in Lyons 1695. Pupil of Jan van Goyen.

558. (966.) A treeless country, with a house upon a height on the right; on the road which passes by it is a horseman and a woman with a boy. Signed below, on the left: AKabel 1652.

Wood. — 0.46 m h., 0.56 m br. — Zweibrücken Gallery. — Cab. 8.

Hendrik Verschuring,

born at Gorkum, 1627, died near Dordrecht, April 26th, 1690. Pupil of D. Govertsz and of J. Both. Worked in Rome and Gorkum.

559. (1380.) Level, sandy landscape on the seashore (perhaps Scheveningen), with gathering clouds. Far in the background, a row of hills overgrown with low grass, and a village with a church. In the foreground, a fisherman's hut with fishmongers, and a traveller with horse and dog. Farther back, boys playing with a hoop; near the shore approaches a heavy travelling wagon.

Canvas. — 0.83 m h., 1.17 m br. — Acquired in 1792 from de Vigneux. — Lith. by F. Hohe. — Cab. 8.

Cornelis Decker,

entered the Guild at Haarlem 1643, and died in that city March, 1678. Pupil of Salomon Ruysdael.

560. (981.) Landscape. A farmhouse under large shade trees, with sheds and a dove-cote. Figures by Adr. van Ostade. A woman pouring out a drink for two men from a jug. Signed on the right, below, upon the middle board of the pig-stye: decker

Canvas. — 0.57 m h., 0.73 m br. — Acquired in 1791 from the collection of de Vigneux. — Lith. by K. Auer. — Cab. 9.

561. (Schl. 201.) Landscape. In the middle distance three huts under trees; on the left, water with a boat just landing. Upon the right a man looking over a fence. Signed upon the boat: C D.

Canvas. — 0.56 m h., 0.57 m br. — Electoral Gallery of Munich. — Cab. 9.

Roelof (Jan Reinier?) van Vries,

worked in Haarlem from 1640 to 1670. Circumstances of his life unknown.

562. (Schl. 911.) A mill in a wood; on the left, robbers lying in wait for a horseman. Signed on the left, below: R. v Vries

Canvas. — 0.59 m h., 0.51 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 10.

Jan (Jillis, Gillis?) van Rombouts,

worked in Haarlem after 1650. Circumstances of his life unknown.

563. (Schl. 657.) Sea Shore. Upon the dunes, many people watching a sea fight which is visible in the distance. Signed below in the centre: RomBovt

Wood. — 0.42 m h., 0.71 m br. — Zweibrücken Gallery. — (Comp.: Riegel, Beiträge, II. p. 400.) — Cab. 9.

Salomon Rombouts,

worked in Haarlem about 1650. Circumstances of his life unknown.

564. (Schl. 658.) A farm-house and yard, with a dove-cote under the trees. In the foreground a boat at the landing place of a pond. In the boat stands a man, another sits fishing from the landing-place. Signed upon the boat: S.R.B

Wood. — 0.49 m h., 0.42 1/3 m br. — Zweibrücken Gallery. — (Comp.: W. Schmidt Zeitschr. f. b. K., 1874, p. 299.) — Cab. 11.

Dutch Master, about 1650.

565. (1051.) Dutch River Landscape. Upon the left shore a village with a church among the trees, and upon the road a wagon with travellers; on the right shore, farm-houses and a lime-kiln. Upon the boat, in the middle foreground remains of a monogram: . . VSDL . .

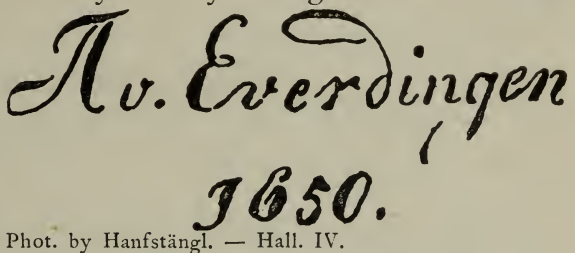
In the left corner: GHo

Wood. — 0.39 m h., 0.63 m br. — Private property of the King. — Cab. 9.

Allart (Allerdt, Aldert) van Everdingen,

born in Alkmaar, probably 1621, died in Amsterdam Nov. 1675, Pupil of Roelant Savery in Utrecht, and of Pieter Molyn in Haarlem.

566. (225.) Northern landscape, evening. A waterfall and smithy in a narrow valley thickly overgrown with forest trees. Upon the rocks in the foreground three men are looking into the ravine. Signed below on the right:

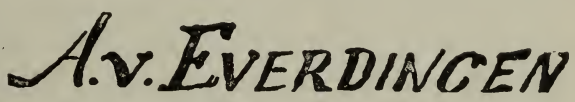


Canvas. — 1.12 m h., 0.88 m br. — Bought in 1792 of de Vigneux. — Lith. by J. Dorner. Phot. by Hanfstängl. — Hall. IV.

567. (1054.) Storm at sea, and breakers in a rocky cove. Boats are occupied about the wreck of a stranded frigate. Signed below on the left, authenticity uncertain: AE

Wood. — 0.66 m h., 0.92 m br. — Private property of the King. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 11.

568. (Schl. 292.) Landscape with trees; in the background, high mountains. In the foreground, four men before a hut, with sheep grazing near. Signed on the right below:



Canvas. — 1.04 m h., 1.36 m br. — Mannheim Gallery. — Lith. by Dorner. — Hall IV.

Imitator of A. Everdingen, about 1650.

569. (1093.) Landscape with a Waterfall. Steep rocks close in the picture on the left. In the foreground are goatherds and fishermen with nets and basket traps.

Wood. — 0.51 m h., 0.74 m br. — Bought by King Maximilian I. — Phot. by Hanfstängl. — Cab. 6.

Meindert Hobbema,

born, probably in Amsterdam, about 1638, died in that city Dec. 1709. Perhaps a pupil of Jacob Ruysdael.

570. (1036.) Landscape. Upon a slight elevation on the left are two huts under some old oaks. Upon the right stand two people with a child, by a road which divides a shallow pond in the foreground. Signed below, on the right: m. Hobbema

Wood. — 0.52 m h., 0.65 m br. — Bought in 1792 of de Vigneux. Phot. by Hanfstängl. — Cab. 9.

Aart van der Neer,

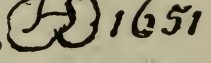
born in Amsterdam, perhaps in 1619, died probably in Gouda, after 1692. Worked in Amsterdam and Gouda.

571. (Schl. 589.) Moonlight Landscape. In the left foreground are two men in a small boat, which lies by the shore.

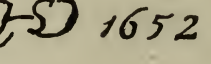
Wood. — 0.17 m h., 0.27 m br. — Zweibrücken Gallery. — Cab. 6.

Herman Saft-Leven,

born in Rotterdam 1609, died in Utrecht Jan. 5th 1685; pupil of Jan van Goyen. Worked in Rotterdam, and, after about 1633, in Utrecht.

572. (796.) A river landscape, in the character of the Lower Rhenish provinces. Near a river, upon which are many boats, is a road with country people; in the centre, a group of trees; and in the left background a castle upon a height. Signed in the middle below, partly under the frame: 

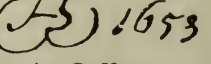
Wood. — 0.22 m h., 0.29 m br. — Mannheim Gallery. — Cab. 10.

573. (789.) View of Heimbach on the Rhine, with vessels upon the river, a castle upon a cliff on the right, and at its foot a small town surrounded by walls. Signed below, on the left, upon a cliff which projects over the river: 

Upon the back, in contemporary writing:

Heimbach auff dem Rheyn
Herman. Saft. Leven. A. Utrecht
F. Annº 1652.

Copper. — 0.25 m h., 0.37 m br. — Mannheim Gallery. — Cab. 10.

574. (1116.) Landscape, in the character of the Rhenish provinces. Upon the narrow river are boats, and in the background rise high hills. Upon the right is a village; in the foreground peasants are dancing before an inn. Signed on the left below, upon a boat: 

Wood. — 0.39 m h., 0.54 m br. — Zweibrücken Gallery. — Lith. by G. Kraus. — Cab. 11.

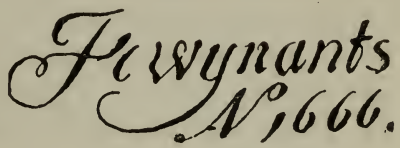
Jan Wynants,

born in Haarlem about 1600; his name is entered in the book of his craft in that city in 1677, and he vas still living in 1679. Worked in Haarlem and Amsterdam.

575. (976.) A hunting dog sits in the foreground near the dead trunk of an oak, behind which a peasant's hut is visible. Signed below on the left: J. Wynants 165 . .

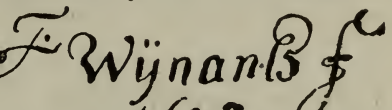
Wood. — 0.49 m h., 0.39 m br. — Zweibrücken Gallery. — Cab. 11.

576. (Schl. 965.) Landscape with a Hare Hunt. On the left, a cavalier upon a gray horse. Signed on the right, below:



Wood. — 0.86 m h., 1.04 m br. — Mannheim Gallery — Cab. 10.

577. (1118.) At the foot of a rough, sandy hill, with willows and beech-trees, is a country road with deep ruts, upon which four cattle are driven forwards by two peasants. Signed below on the right:

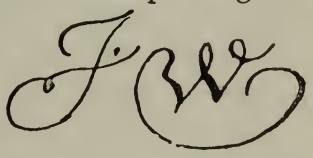


Canvas. — 0.66 m h., 0.53 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 9.

578. (Schl. 964.) Landscape. A cavalier and a lady, mounted, take their way to the hunt; before them is the falconer, and a servant follows them. Signed on the right below: J. Wy . . . .

Canvas. — 0.66 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by K. Auer. — Cab. 10.

579. (309.) Landscape, morning. Between a pond and a sandy hill overgrown with grass and trees, stretches a deeply worn country road, upon which a herd of cows, sheep and goats are being driven toward the foreground. The figures probably painted by Adr. van de Velde. Signed on the right below:

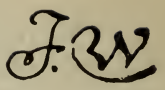


Canvas. — 1.54 m h., 1.97 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr and by J. Wölffle. Phot. by Hanfstängl. — Hall IV.

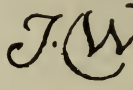
580. (319.) Landscape, evening. Near a pond in the foreground, and past a group of old beech trees, a much-worn country road leads to a wood on the right; upon the way are people on foot and upon horseback. On the left opens a view of meadows and low hills in the distance. Signed like the preceding companion-piece.

Canvas. — 1.54 m h., 1.97 m br. — Zweibrücken Gallery. — Lith by K. Auer and by J. Wölffle. — Phot. by Hanfstängl. — Hall IV.

581. (946.) Landscape with a group of trees near a a sandy hill, at the foot of which are travellers and a shep-

herd with his flock. On the left, distant view of a plain. Signed below in the middle: 

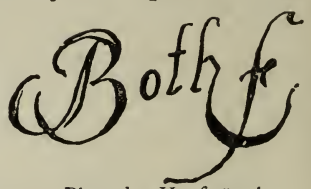
Wood. — 0.18 m h., 0.22 m br. — Zweibrücken Gallery. — Cab. 10.

582. (967.) Upon the right, a sandy hill overgrown with bushes and grass; behind are village houses under trees. In the foreground upon the road which leads past the village to a level tract are two hunters in conversation. On the left, water. Figures probably by Adr. van de Velde. Signed on the right near the trunk of a willow: 

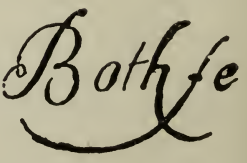
Canvas. — 0.31 m h., 0.41 m br. — Zweibrücken Gallery. — Lith. by Steingrübel. — Phot. by Hanfstängl. — Cab. 11.

Jan Both,

born in Utrecht about 1610, died in that city about 1651; son of the painter on glass Dirck Both, after 1624|25 appears in the Guild as an apprentice of Abr. Bloemart. Studied in Rome under the influence of Claude Lorraine; lived in Utrecht again after about 1644, in 1649 officer of the Guild. His brother Andries Both, who usually painted the figures in Jan's pictures in a manner resembling that of Peter van Laar, appears upon dated works as early as 1633.

583. (178.) Landscape, evening. Mercury sits upon a rock under huge forest trees and plays Argus to sleep with his flute. In the middle distance, on the right, the grazing herd of Argus. Beyond, a view into an open country. Signed on the left, below: 

Canvas. — 1.69 m h., 1.29 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 8.

584. (330.) Forest landscape, in evening light. Argus, slain by Mercury, has fallen over a rock, upon which sits Juno with her two peacocks. Mercury is about to take flight. Signed below, in the middle, upon a rock: 

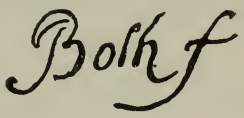
Canvas. — 1.16 m h., 1.02 m br. — Mannheim Gallery. — Figures and animals by another hand, probably by J. B. Weenix. (Comp.: W. Schmidt, Zahn's Jahrb. V. 51.) — Cab. 8.

585. (839.) Roman Genre Piece. Upon a field of ruins various groups are playing cards, throwing the boccia etc. In the left corner is a pedlar with wine. In the back-

ground appear the Temple of Saturn, the Capitol, and the Temple of Venus and Roma. Signed on the left, below:

Canvas. — 0.65 m h., 0.83 m br. — Electoral Gallery of Munich. — Cab. 8.

586. (979.) Landscape, in evening light. On the left the river is bordered by cliffs. In the middle foreground are two men, wading through a brook, one of whom carries a woman upon his back. In the corner, on the right, are three cattle, upon one of which rides a herdsman. Signed:



Wood. — 0.50 m h., 0.60 m br. — Zweibrücken Gallery. — Cab. 9.

587. (307.) Italian landscape, sunset. Upon the left, a distant view; upon the right, a waterfall between cliffs. On the road, at the left, robbers are bound and led away by soldiers. Figures by Ph. Wouwerman. Indistinctly signed on the right, below: J. Both.

Canvas. — 0.63 m h., 0.80 m br. — Mannheim Gallery. — Cab. 7.

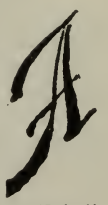
588. (173.) Italian landscape, in glowing evening light, autumn. In the centre a group of trees, on the left, upon a road, ass-drivers. On the right, a small bridge over a mountain brook, behind which is a hermitage upon the height. Signed on the left below:

Wood. — 0.76 m h., 1.14 m br. — Düsseldorf Gallery. — The figures are by Andries Both. — Etched by J. Cogels. Engr. by C. Hess. — Lith. by K. Auer. — Phot. by Hanfstängl. — Hall IV.

Jan Asselyn (Crabetje),

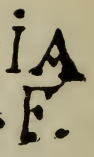
born at Diepen, near Amsterdam, 1610, died in the latter city 1660. Pupil of Esaias van de Velde. Studied in Italy from 1630 to 1645 under the influence of Jan Miel and Peter de Laar.

589. (1037.) Italian Landscape. Upon a cliff, on the right, a ruin transformed into a peasant's house. On the road five travellers on horseback. In the distance a city, and mountains between which flows a river. Signed:



Canvas. — 0.69 m h., 0.93 m br. — Düsseldorf Gallery. — Etched by W. v. Kobell. (Comp.: Waagen, Handbuch II. p. 177.) — Cab. 9.

590. (1044.) A broad river, with an arched bridge terminated by towers. Upon the hither shore, travellers waiting to embark. Signed:

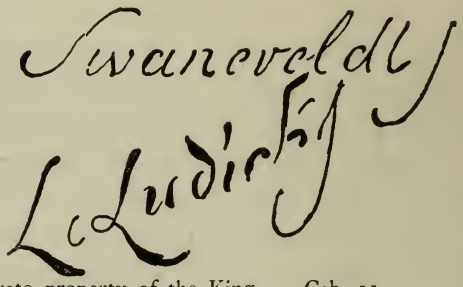


Wood. — 0.61 m h., 0.76 m br. — From the estate of King Maximilian I. — Cab. 9.

Herman van Swaneveldt,

born at Woerden in Holland about 1620, died in Paris, as Member of the Academy, in 1655 or 56. Pupil of Ger. Dou, and, in Rome, of Claude Lorraine. Worked in Rome and Paris.

591. (189.) Italian landscape, sunset. Upon the road in the right foreground are mules and their drivers; farther back, along the river, are anglers and a flock of sheep. In the left distance a bridge is visible. Signed on the right below, upon the sand:



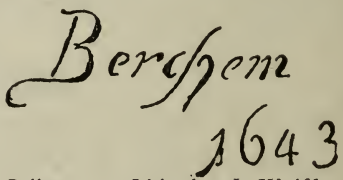
And again, below upon a rock:

Canvas. — 0.82 m h., 1.03 m br. — Private property of the King. — Cab. 11.

Nicholas Berchem,

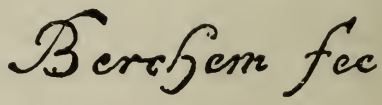
born in Haarlem Sept. 1620, died in Amsterdam Febr. 18th, 1683. Pupil of his father Peter Claasz Berchem, a painter of still-life, and also of J. van Goyen, N Moeyaert, P. de Grebber, J. Wils and J. B. Weenix; worked first in Italy, later in Haarlem and Amsterdam.

592. (223.) Laban appointing the field work to his men and maid servants, who are resting with the herds. Signed on the left, below:



Canvas. — 1.39 m h., 1.66 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Hall IV.

593. (788.) Landscape, with a mountain in the middle distance, at the foot of which lies a town. In the foreground a donkey cart is being laden and a peasant is plonghing. Signed on the right below:



Farther in the corner is the date 1655.

Wood. — 0.26 m h., 0.34 m br. — Mannheim Gallery. — Engr. by W. Kobell, 1785. — Cab. 10.

594. (228.) Landscape, with ancient ruins and steep rocks. A woman upon a gray horse halts at a spring, near a man who is drinking from his hat. In the background are herdsmen with their cattle. Signed on the left below: Berchem

Canvas. — 0.81 m h., 1.04 m br. — Düsseldorf Gallery. — Engr. by C. Hess. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall IV.

595. (1023.) Italian landscape, evening. In the foreground herdsmen are driving their cattle to a river. Companion-piece to No. 596. Signed in the middle, below: Berchem

Wood. — 0.39 m h., 0.52 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

596. (1030.) Italian landscape, evening. Upon a road leading down hill a cavalier is giving alms to a family of beggars. Signed like the preceding companion-piece.

Wood. — 0.39 m h., 0.52 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

597. (293.) Italian landscape, with a river through which a shepherd is passing with his flock. Upon the shore is a woman upon horse-back and a man with various animals. On the left, in the shade, are two fishermen. Signed on the left below: Berchem. f

Canvas. — 0.61 m h., 0.71 m br. — Zweibr. Gall. — Cab. 7.

598. (969.) Italian landscape, evening. Houses upon the heights in the middle distance. In the foreground are cows and goats at a spring, near which one woman is washing and another spinning. Signed on the left below: Berchem.

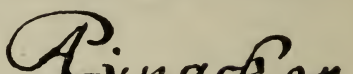
Wood. — 0.29 m h., 0.26 m br. — Zweibrücken Gallery. — Cab. E.

Adam Pynacker,

born at Pynacker, a village between Schiedam and Delft, 1621, died in Amsterdam 1673. Studied in Rome, influenced by Jan Both and Claude Lorraine.

599. (240.) Landscape. On the right, beneath a group of trees, a bridge over a mountain brook gives way under cattle which are passing over it. At the bank of a river on the left lie sail-boats with wares. In the foreground a woman and a man with a hatchet. Signature below on the right, partly obliterated: nack 1659

Canvas. — 1.13 m h., 1.62 m br. — From the Convent Wiltau. — Hall IV.

600. (954.) Evening Landscape. On the right: an eminence overgrown with bushes; on the left a view of brightly lighted hills. In the foreground a white cow is driven through a pool by a peasant on horseback. Signed upon the shore in the middle: 

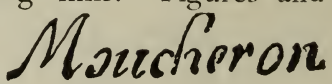
Wood. — 0.49 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 9.

601. (970.) Landscape with tall trees, between which is a view of a plain bordered by hills. In the wooded swamp of the foreground a girl is driving a cow, a ram, and two goats.

Canvas. — 0.38 m h., 0.37 m br. — Zweibrücken Gallery. — Engr. by W. Kobell. Lith. by K. Auer. — Cab. 9.

Frederik Moucheron,

born in Amsterdam 1634, died in that city 1681. Pupil of Jan Asselyn.

602. (965.) Landscape, with tall shade trees in the foreground. A man is driving two cows through water, while a woman, with a boy and dog, is preparing to wade. On the left is a view of a plain with bordering hills. Figures and animals by N. Berchem. Signed on the right, below: 

Canvas. 0.61 m h., 0.58 m br. — Zweibrücken Gallery. — Cab. 9.

Jan Hackaert,

born in Amsterdam about 1636, died in that city 1699. After a stay in Germany he returned, and worked in Amsterdam.

603. (978.) In a wood of tall beech trees hunters with their dogs are awaiting the carriage of their princely master, which is approaching in the middle distance, drawn by six gray horses. Figures by Adr. van der Velde.

Canvas. — 0.68 m h., 0.59 m br. — From the estate of King Maximilian I. — Cab. 9.

Jan Glauber,

born in Utrecht, 1646, of German parentage, died in Amsterdam, or Schoonhoven, 1726. Pupil of Nicholas Berchem in Haarlem, studied afterwards in France under A. v. d. Rabel, and in Italy, influenced by G. Poussin. After his return he worked in Hamburg, Copenhagen, in the Hague, and in Amsterdam.

604. (1013.) Italian landscape, with a small town in the middle distance. Near a monument in the foreground sits a woman speaking with a wanderer clad in antique costume.

Canvas. — 0.35 m h., 0.42 m br. — Zweibrücken Gallery. — Cab. 7.

605. (334.) Italian Landscape. Nymphs in a wooded valley, bathing in still water, or resting upon the shore. The figures by Lairesse.

Canvas. — 0.89 m h., 1.13 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 8.

Emanuel Murant,

born in Amsterdam, 1622, after a long residence in France, died in Leeuwarden, 1700. Pupil of P. Wouwerman.

606. (Schl. 586.) Village Landscape. In the foreground a woman spinning and a man sleeping among sheep and hens; a second woman stops on her way to a pump.

Canvas. — 0.63 m h., 0.86 m br. — Came to the State in 1853 from the private possession of the King. — Cab. 10.

Simon de Vlieger,

born in Rotterdam about 1600, died, probably in Amsterdam, after 1656. Became a member of the Guild in Delft in 1634, lived in Amsterdam after 1643. Worked in Delft, Rotterdam and Amsterdam.

607. (982.) Stormy sea, with two sailing vessels and a boat; in the distance are two frigates. On the right a mole.

Wood. — 0.57 m h., 1.08 m br. — Phot. by Hanfstängl. — From the Archiepiscopal Palace at Würzburg. — Cab. 6.

608. (Schl. 901.) Marine landscape, with quiet sea. In the foreground, fishing boats. In the background, a vessel with three masts firing a salute before a small fort. (According to V. de Stuers: Fort Bath on the Schelde near Antwerp.)

Wood. — 0.57 m h., 0.96 m br. — Electoral Gallery of Munich. — Cab. 6.

Jan Beerstraaten,

born in Amsterdam May 1622, worked in that city and died probably 1687.

609. (336.) A Storm at Sea. A sailing vessel striking upon a rock, and a life-boat about to sink. In the right foreground the wrecked are being drawn out of the water with ropes, and a monk endeavors to quell the storm with a

crucifix. In the right middle distance a castle on a hill. Signed upon a cask in the centre: IB.

Wood. — 0.90 m h., 1.23 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Hall IV.

Ludolf Backhuyzen,

born in Emden Dec. 18th 1631, died in Amsterdam Nov. 17th, 1708. Pupil of A. van Everdingen, influenced by the marine paintings of Hendrik Dubbels.

610. (230.) The Harbor of Antwerp. A large vessel, under full sail, is carried into the harbor by a fresh breeze. Signed upon a plank of the vessel: L. BAKHUIZEN. Upon a cask of the same is the date 1697. The name P. Coopse, referred to by Smith, is not to be seen.

Canvas. — 1.11 m h., 1.46 m br. — Phot. by Hanfstängl. — From the estate of King Maximilian I. — Cab. 7.

Jan van de Capelle,

born in Amsterdam, worked in that city from 1650 to 1680, and perhaps later in Haarlem.

611. (Schl. 159.) View of a Dutch canal, with large and small vessels. Signed upon the vessel on the right: J V Cappell

Canvas. — 1.03 m h., 1.25 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 7.

William van de Velde, the Younger,

born in Amsterdam 1633, died in Greenwich April 6th 1707. Pupil of his father William van de Velde of Leyden, afterwards of Simon de Vlieger. Worked in Amsterdam and Greenwich.

612. (1043.) Marine view, with a storm passing off. One three-masted ship on the left sails away with ragged canvas, another, with sails furled, is just firing a gun. Before and around these are several boats. In the right background four more three-masters. Signed below, on the right: W. V. Velde fecit

Canvas. — 0.63 m h., 0.90 m br. — Acquired by the State in 1835 from the private possession of King Ludwig I. — Cab. 11.

613. (1053.) Marine view, calm sea. On the left a frigate; in the foreground two freight vessels with sails set, and, towards the background, several others.

Canvas. — 0.52 m h., 0. 59 m br. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Cab. 11.

Jan van der Heyden,

born in Gorkum 1637, died in Amsterdam Sept. 28th, 1712. Pupil of his father, a painter on glass; afterwards of Adr. van de Velde, who frequently painted the figures in his landscapes.

614. (1095.) A great square in a city. Upon the left, a Roman triumphal arch; in the background a church in the Romanic style. Signed on the right, below: J. Heyde

Wood. — 0.49 m h., 0.59 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Figures painted by Adrian van de Velde. — Cab. 10.

615. (1430.) View of the Palace of the Duke of Brabant in Brussels. In the left foreground is a roe at the basin of a fountain. Signed on the right below: HEYDEN.

Wood. — 0.51 m h., 0.64 m br. — From the Palace at Ansbach. — Phot. by Hanfstängl. — The identification of the building is due to Mr. V. de Stuers in the Hague. — Cab. 10.

Hendrik van (der) Vliet,

born in Delft about 1605 died after 1671. (Compare: Burger, Les Musées de la Hollande, II. p. 312). Pupil of his father William van Vliet and of Mich. Miereveldt.

616. (959.) Interior of a Gothic church by sunlight.

Wood. — 0.39 m h., 0.26 m br. — Private property of the King. — Cab. 9.

Antonis de Lorme,

appears to have worked in Rotterdam, according to the dates upon his pictures between 1640 and 1666 (Compare: Schlie, Gallerie zu Schwerin, 1882).

617. (192.) Interior of a Renaissance church, with columns of the Tuscan order, lighted by a chandelier. Signed in the left corner, upon the pedestal of a column: A. de Lorme. 1642

Wood. — 1.14 m h., 1.56 m br. — Mannheim Gallery. — Cab. 6.

William Klaasz Heda,

born in Haarlem 1594, died after 1678. Worked in Haarlem.

618. (1383.) Upon a table covered with a white cloth are dishes, with a sea crab and cut lemon, a Rhine-wine goblet, a champagne glass, a tin can, and an overturned cup. Signed: HEDA 1634.

Wood. — 0.75 m h., 0.91 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 7.

619. (1381.) Upon a table half covered with a linen cloth, are the remnants of a ham upon a tin dish, bits of bread, a mustard pot, Rhine-wine goblet, beer-glass, engraved silver cup, walnuts and hazelnuts. Signed in the middle, upon a corner of the cloth: HEDA 1635

Wood. — 0.58 m h., 0.76 m br. — Zweibrücken Gallery. — Cab. 7.

William van Aelst,

born in Delft 1620, died in Amsterdam 1679. Pupil of his uncle Evert van Aelst, and, in Florence of O. Marcelis. Received as master in the Guild of Delft in 1643.

620. (949.) Two partridges and various hunting arms upon a table.

Canvas. — 0.75 m h., 0.59 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. (Comp.: Waagen, Handb. d. Gesch. d. Malerei, 1862. II., p. 253.) — Cab. 10.

Jan Davidzoon de Heem,

born in Utrecht about 1600, entered the Guild in Antwerp 1635 or 36, died in the latter city 1683 or 84. Pupil of his father David de Heem. Worked in Leyden, Utrecht and Antwerp.

621. (1376.) Fruit Piece. On a rocky ground lie vines with gourds and blackberries, peaches, oranges and myrtles, melons, grapes, chestnuts and figs; with butterflies, locusts, caterpillars and beetles. Near them, on a stone slab, a tin plate. Signed on the left, under the plate: J. De Heem f 1653

Canvas. — 0.68 m h., 0.91 m br. — Electoral Gallery of Munich. — Cab. 6.

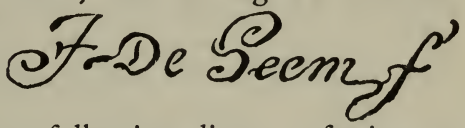
622. (177.) Grapes, melons, peaches, figs, cherries, chestnuts and acorns, with vegetables, wheat and ears of corn. On a pedestal in the background are blackberries and ivy; at the right is a copper kettle, and in the foreground snakes, frogs, snails, earthworms, butterflies, etc. Signed on the left, below: J De Heem f.

Canvas. — 0.83 m h., 1.13 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 10.

623. (1012.) Fruit upon a silver plate, and in a blue painted porcelain dish. In the background a wineglass wreathed

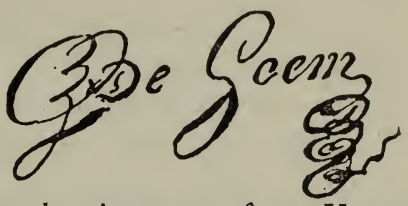
with ivy; in the left foreground, a small silver dish with a border richly ornamented in relief. Signed like the preceding.
Wood. — 0.34 m h., 0.50 m br. — Zweibrücken Gallery. — Cab. 8.

624. (933.) A bouquet of flowers standing in a glass vase upon a table. On the left, a crucifix, a skull wreathed with ivy and grain, and a silver watch; on the right a nautilus-shell, and apricots, peaches and cherries. Signed upon the stone slab of the table:



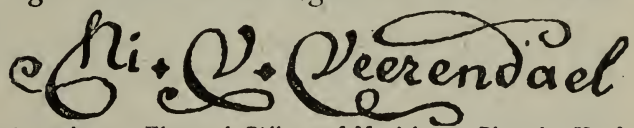
Upon a sheet of paper the following lines, referring to the crucifix:

Maer naer d'Alderschoonste Blom
daer en siet men niet naer' om.
(»But no one thinks to look at the most beautiful flower.«)



These lines are signed:

Above in the right corner is the signature of van Veerendael, who was also employed upon the picture:

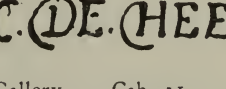


Canvas. — 1.02 m h., 0.85 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 5.

Cornelis de Heem,

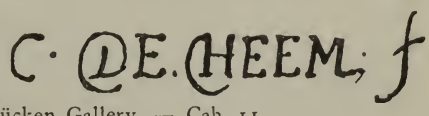
born in Leyden, beginning of April 1631, died in Antwerp May 1695; was master in the Guild of St. Luke in the latter city. Pupil of his father Jan Davidszoon de Heem. Worked in Antwerp and the Hague.

625. (1028.) Fruit Piece. A cut lemon, apricots, plums, grapes and hazelnuts upon a silver plate standing upon a stone table covered with green. Signed upon the slab:



Wood. — 0.25 m h., 0.33 m br. — Zweibrücken Gallery. — Cab. 11.

626. (1021.) Fruit Piece. Apricots, plums, grapes, medlars, blackberries etc. lying upon a marble slab. On the right, below, upon a branch, a snail. Companion piece to the preceding. Signed:



Wood. — 0.25 m h., 0.33 m br. — Zweibrücken Gallery. — Cab. 11.

627. (188.) Flowers in a bottle, fruit upon plates and in a basket, ham, sausage and bread upon a table covered with a purple cloth.

Canvas. — 0.83 m h., 1.13 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — (Comp.: W. Schmidt, Zahn's Jahrb. V. p. 50.) — Cab. 10.

Abraham van Beyeren,

born in the Hague 1620 or 21, where he entered the Guild of St. Luke in 1646. Worked in Delft in 1657, and appears as a member of the Guild of St. Luke at Alkmaar 1674.

628. (1384.) Upon a wooden table, covered with a green cloth, are grapes, bread, a crab, a wineglass with a gilded support, and a silver dish; upon a silver plate is a cut lemon and a shrimp. Signed in the bottom of the dish:

Wood. — 0.45 m h., 0.62 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 10.

629. (Schl. 68. Still Life. A green covered table with peaches, melons, grapes, and a lobster. Also various silver vessels, a nautilus-shell mounted in gold, a Venetian glass, a Rhine-wine goblet, and a watch. Signed on the left, on the base of a column:

Canvas. — 1.10 m h., 0.94 m br. — Mannheim Gallery. — Cab. 7.

Cornelis Lelienbergh,

was received in the Guild of the Hague in 1646, appears in 1656 among the founders of the new Guild in that place. Worked as late as 1672.

630. (111.) A dead cock and smaller birds hang in a pantry over a table, upon which lie a dead dove and a finch. Signed on the left, upon a small box:

Canvas. — 0.80 m h., 0.68 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 10.

Egbert van der Poel,

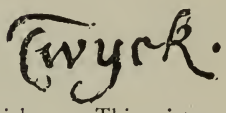
born in Delft March 1621, died in Rotterdam July 1664.

631. (1377.) Before a farmhouse with a dove cote is a woman amidst various utensils, holding a bucket in her right hand. Two ducks are near. In the left middle distance a peasant is sweeping the yard. Signed on the right below:

Wood. — 0.23 m h., 0.26 m br. — Zweibrücken Gallery. — Cab. 10.

Thomas Wyck,

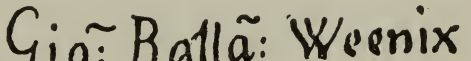
born at Beverwyck near Haarlem 1616, died in Haarlem Aug. 19th, 1677. Lived some time in Italy, after which he worked in Haarlem, where he appears in the register of the Guild in 1642. Worked also in London.

632. (1106.) An alchemist with his assistant in his laboratory, which is filled with books and utensils. Signed on the left, below: 

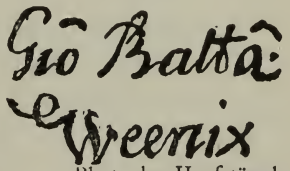
Canvas. — 0.48 m h., 0.39 m br. — Electoral Gallery of Munich. — This picture was probably painted during the latter part of his life, during his stay in London, when alchemy was his favorite subject. — Cab. 11.

Jan Baptista Weenix, the Elder,

born in Amsterdam 1621, died at Huys-Termey near Utrecht 1660. Pupil of Jan Micker, Nic. Moeyaert and Abr. Bloemart. After a long residence in Italy he worked in Utrecht and Amsterdam.

633. (1120.) A knife grinder engaged at his work before the entrance to a grand building, turns towards a woman standing in front of the door, upon whose left arm a man dressed in black lays his hand Before the group is a finely dressed child with a hoop. On the left a cat is spitting at a barking dog; on the right are barnyard fowls. Signed on the left, upon the frame of the door: 

Canvas. — 0.84 m h., 0.99 m br. — From the Archiepiscopal Palace of Würzburg. Lith. by Flachenecker and J. Wölffle. Painted, like No. 634, while the artist was in Italy, between 1643 and 1647. — Cab. 6.

634. (1060.) Before a grand Italian building, with columns of verd antique, a girl has fallen asleep with a tambourine at her side. Behind her, upon a fragment of an ancient ruin, sits a lad with a piece of wire-work in his hand. View of a town upon the right. Signed on the left below, upon a block of marble: 

Canvas. — 0.66 m h., 0.53 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 9.

Jan Weenix,

born in Amsterdam 1640, died in that city Sept. 20th, 1719. Pupil of his father Jan Baptista. Entered the Guild of Utrecht in 1664. Worked in Amsterdam and Utrecht.

635. (977.) A hunter boy carrying a dead hare and a basket with dead birds; near by is a greyhound. On the left, behind, a woman sleeping. In the landscape, at the left, a hunting scene. Signed on the left below: J. Weenix f 1665

Wood. — 0.45 m h., 0.35 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 6.

636. (971.) A woman, asleep upon her bundle of clothes at the foot of a monument surmounted by a vase, is watched by her dog. View of the sea upon the right. Signed and dated in the left corner below like the preceding companion-piece.

Wood. — 0.45 m h., 0.35 m br. — Mannheim Gallery. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Both paintings, Nos. 635 and 636, were formerly ascribed to the elder Weenix. — Cab. 6.

637. (304.) A wolf and a hare, with a variety of birds lie dead upon the ground, watched by two dogs. On the right hang and lie various hunting utensils; on the left approaches a hunter with his dog, the man blowing his horn. Signed in the left corner, below: J. Weenix f 1702

Canvas. — 1.77 m h., 2.49 m br. — From the Palace of Bensberg. — Hall IV.

638. (298.) A swan, a roe, a hare, and various birds lie dead upon the ground, or hang upon a terrace; on the left sits a hunter with three dogs. Background: a palace garden. Signed and dated, like the preceding companion-piece, under the relief on the right.

Canyas. — 1.78 m h., 2.45 m br. — From the Palace of Bensberg. — Lith. by J. Wölffle. — Hall IV.

639. (227.) A dead hare hangs near a gun and a horn, upon an urn. A hunting satchel, fowl and a pheasant are lying upon the ground, the latter partly covered with flowers. In the background, view of a pond in a palace garden. Signed on the left, upon a step: J. Weenix f 1703.

Canvas. — 1.07 m h., 0.94 m br. — This picture, with the following numbers, belongs to a series of hunting and animal pieces, painted by Weenix between 1703 and 1712 by the order of the Elector John William of the Palatinate for his Hunting Palace of Bensberg on the Rhine. No. 196 in the Gallery of Augsburg is the eleventh picture of this series. — Cab. 11.

640. (320.) A dead hare, tied to a branch by its hind leg, lies upon the ground with a turkey and two small birds.

A dove sits upon a vine-covered tree, and another is flying near. Behind the animals is fruit. In the right background: view of the waterworks of a princely garden. Signed on the left, below: J. Weenix f 1706

Canvas. — 1.19 m h., 0.98 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

641. (332.) At the foot of a stone urn, upon which hang small birds and fowl, lie a dead peacock and a white hen; on the left a hunting knife. In the left background a garden pavilion. Companion-piece to the preceding.

Canvas. — 1.10 m h., 0.98 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

642. (234.) A hare and a peacock with small game lying before an urn. On the right, near a heap of fruit is a squirrel, behind which is a small dog. Background: a palace garden. Signed on the left upon the pedestal of the vase: Weenix f. 1708.

Canvas. — 1.50 m h., 1.74 m br. — From the Palaee of Bensberg. — Phot. by Hanfstängl. — Hall IV.

643. (236.) Near an urn lie a dead hare, a goose, a pheasant, and various birds, with hunting utensils. Above fly two doves, at which a dog, coming from the left, is barking. Background: a palace garden. Companion-piece to the preceding.

Canvas. — 1.52 m h., 1.81 m br. — From the Palace of Bensberg. — Phot. by Hanfstängl. — Hall IV.

644. (340.) A deer and two hares hanging upon the trunk of a tree. Upon the marble parapet, at the left of the deer, lie a wolf and a wild boar, with several rabbits and a net; upon the right sits a hunter with two dogs. In the left middle distance is a parforce hunt. In the background the Electoral Hunting Palace of Bensberg. Signed: J. Weenix fc. 1712

Canvas. — 3.42 m h., 5.61 m br. — From the Palace of Bensberg. — Hall IV.

645. (326.) Upon the terrace of a palace pond lie dead game. A dog is worrying a bird-basket, from which released doves are flying away, while a boy hastens to the scene. On the right are magnificent buildings; on the left part of a palace park.

Canvas. — 3.43 m h., 4.57 m br. — From the Palace of Bensberg. — Hall IV.

646. (235.) A Boar Hunt. The animal is surrounded by four dogs, one of which is thrown to the ground. In the foreground is a marble parapet, upon which lie hunting utensils: a gun, a satchel and a powder-horn. Background, landscape with distant mountains.

Canvas. — 3.43 m h., 2.11 m br. — From the Palace of Bensberg. — Hall IV.

Melchior de Hondecoeter,

born in Utrecht 1636, died in Amsterdam April 3^{d}, 1695. Pupil of his father Gijsbert, and of his uncle J. B. Weenix. Worked in the Hague and in Amsterdam.

647. (219.) Fight between two cocks, among hens and chickens. In the right background, a pair of peacocks, and, beyond, the view of a palace. Signed on the left: *M. D. Hondecoeter.*

Canvas. — 1.06 m h., 1.43 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Hall IV.

648. (344.) A cock and a white hen, with their chickens, defending themselves against a turkey, which approaches on the right. In the right background a barn yard.

Canvas. — 0.91 m h., 1.11 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall IV.

649. (Schl. 406.) A Barn Yard. Around the pot of food are two hens with young chickens and ducks. Above is a tame raven, with a bell tied to his left leg.

Canvas. — 1.08 m h., 0.97 m br. — Mannheim Gallery. — Lith. by K. Auer. — The signature of Hondecoeter is not genuine; the picture is probably to be ascribed to Giacomo Victor. — Cab. 9.

Simon Verelst,

born in the Hague; one of three brothers Simon, Peter and Herman, all painters, chiefly of flowers. Worked mostly in Leyden, and died in that city, probably in 1721.

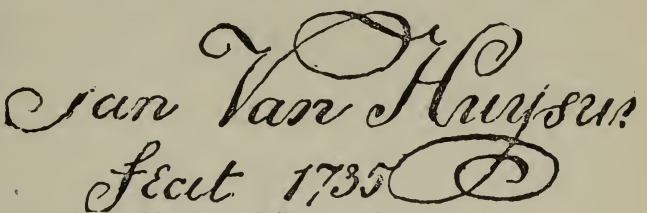
650. (Schl. 890.) Still Life. Fruit and utensils lying upon a table. Two dead doves and two small birds hang upon cords above.

Canvas. — 0.72 m h., 0.59 m br. — Mannheim Gallery. — Cab. 10.

Jan van Huysum,

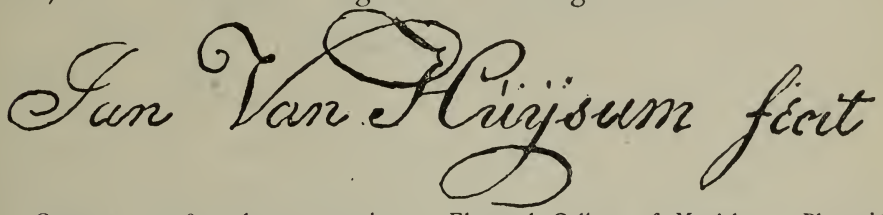
born in Amsterdam April 15th, 1682, died in that city Feb. 8th, 1749. Pupil of his father Justus van Huysum; worked in Amsterdam.

651. (1416a.) Various fruits and flowers in and before a basket. Behind is a terra-cotta vase ornamented in relief with poppies, vines, and a grape branch. Here and there are butterflies and other insects. Signed upon the marble table, below:



Wood. — 0.81 m h., 0 61 m br. — Mannheim Gallery. — Cab. 11.

652. (1063.) Peaches, grapes, and other fruit, with flowers, lying upon a marble slab, about which are butterflies, bees, flies and snails. Signed on the right below:



Canvas. — 0.38 m h., 0.32 m br. — Electorai Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

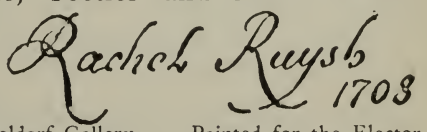
653. (1056.) A basket with roses and other flowers, upon a marble table; around are butterflies, bees, flies and ants. Signed below, on the left, like the preceding companion-piece.

Wood. — 0.38 m h., 0.32 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 11.

Rachel Ruysch (Pool Ruysch),

born in Amsterdam 1664, died in that city 1750. Pupil of William van Aelst; became Court Painter to Elector John William of the Palatinate. Worked also in Amsterdam and the Hague.

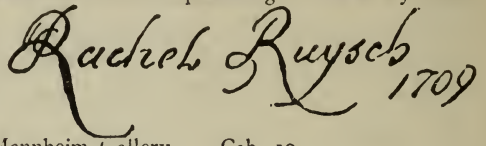
654. (1016.) A bouquet of flowers in a glass upon a marble table, near an orange branch bearing both fruit and flowers; around are butterflies, dragon-flies, beetles and other insects. Upon some overhanging grain are two butterflies, and, on the edge of the table, a tree locust. Signed:



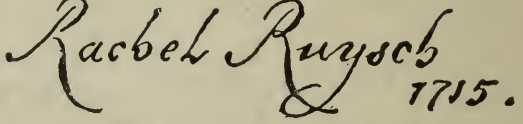
Canvas. — 0.91 m h., 0.70 m br. — Düsseldorf Gallery. — Painted for the Elector John William of the Palatinate. — Cab. 9.

655. (1001.) At the foot of a tree lie grapes, melons, peaches, etc. On the left, below, mushrooms; and on the right a bird's nest and a lizard eating a broken egg. Signed above, on the left, like the preceding companion-piece, and with the date: 1709.

Canvas. — 0.91 m h., 0.70 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 10.

656. (862.) A bouquet of flowers in a glass vase. Signed: 

Canvas. — 0.78 m h., 0.70 m br. — Mannheim Gallery. — Cab. 10.

657. (1117.) A bouquet of flowers in a glass vase, upon a marble table; around are butterflies and larvae. Signed on the left, below: 

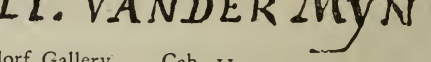
Canvas. — 0.78 m h., 0.60 m br. — Mannheim Gallery. — Cab. 11.

658. (1392.) Melons, grapes, peaches, pomegranates, plums, hazelnuts and an ear of corn lie at the foot of a stone seat, upon which is a flower basket. On the left, above is a bird's nest. Signed on the left below with the name; not dated.

Canvas. — 0.98 m h., 1.23 m br. — Mannheim Gallery. — Cab. 11.

Herman van der Myn,

born in Amsterdam 1684, died in London 1741. Pupil of Ernst Steuven.

659. (1124.) Garden flowers in a richly ornamented glass vase, standing upon a stone table. Signed upon the slab: 

Canvas. — 0.78 m h., 0.64 m br. — Düsseldorf Gallery. — Cab. 11.

FLEMISH PAINTERS.

Halls V—VII. Cabinets XII—XVI.

Joost van Cleef,

probably born in Antwerp, died after 1554. Entered the Guild in 1511. Worked chiefly at the French and English courts.

660. (97.) Portrait of a man dressed in black, wearing a black cap; the overgarment fastened in front with four ties. The left hand, with a seal ring upon the forefinger, is lifted in a gesture of demonstration. On the right, above, part of a coat-of-arms. Half-figure, full face.

Wood. — 0.77 m h., 0.58 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — This picture was formerly thought to be a work of the younger Holbein, and from an inscription in Dutch upon the back, was wrongly considered a portrait of Martin Luther. This much discussed »portrait with the beautiful hand« appears to have suffered from extensive restorations, notably in the head, which doubtless has lost in great measure its original coloring and softness of modelling, yet making all due allowance for this it still cannot be considered to display the hand of Holbein. Nor is the attribution to J. v. Cleef. at all surely anthenticated. — Cab. 14.

Antonis Moor,

commonly called Antonio Moro, born in Utrecht, 1512, died in Antwerp between 1576 and 1578. Pupil of Jan Scorel, developed in Italy through the study of Titian. After 1552 Court Painter to Charles the Fifth, and to Philip II of Spain; worked in Utrecht. Antwerp and at the courts of Madrid, Lisbon, London and Brussels.

661. (1293.) Portrait of a man with a brown beard and short hair, in a black brocade coat with standing collar and ruff. Breast-piece, to the right.

Wood. — 0.43 m h., 0.37 m br. — Phot. by Hanfstängl. — Acquired by exchange from the private possesion of King Ludwig I. in 1868. — Hall V.

Frans de Vriendt, called F. Floris,

born in Antwerp about 1517, died Oct. 1th, 1570. Pupil of Lambert Lombard in Liege. After 1540, when he returned from Italy, he was master in the Guild of Antwerp. Worked in Antwerp.

662. (1188.) Figure of a woman, with the left breast uncovered, and a veil on the head. Breast-piece, to the left, in profile.

Wood. — 0.70 m h., 0.51 m br. — Mannheim Gallery. — Attribution uncertain.

Nicholas Neufchatel,

called Lucidel (Nutzschidell), appears in the register of the Guild of Antwerp as Colyn van Nieucasteel, signed himself: Nicolaus de Novocastello; born in the county Bergen in Hainault. In 1539 pupil of Pieter Coecke van Aelst in Antwerp; after 1561 worked in Nuremberg, died in that city after 1590.

663. (120.) Portrait of the mathematician John Neudorfer, who, sitting at a table covered with green, holding a model of a polyhedron in his left hand and a pair of compasses in his right, is giving a lesson to his son. Knee-piece. Inscribed upon the frame:

IOANES NEVDORF: PER EVROPA VNIVERSA IFINITA DISCIPVLOR ARITHMETICES
GRAPHICES, MVLTITVDINE CELEBRIS, INCOPARABILIS INDUSTRIÆ EXEPLAR
MAGNV ORNAMENTV PATR: REIP: NORIB: CVI DESIDERATISS: CIVIS EFFIGIE V. ÆTAT. LXIII.
AVTOR NICOLAUS DE NOVO CASTELLO, HOSPES. GR. ER. DD. AN. M.D.LXI.

Canvas. — 1.01 m h., 0.93 m br. — Phot. by Hanfstängl. — Formerly in the Silver Chamber of the Town Hall, afterwards in the Castle of Nuremberg. Came into the State Collection in 1810. (Comp.: Coppelmeyer, historische Nachricht, etc. Nürnberg 1730 pp. 202 and 209.) A somewhat weaker repetition, or old copy, is in the Museum at Lille. — Hall V.

664. (77.) Portrait of a gray-bearded man, dressed in fur, with a black cap. Half figure, towards the right.

Canvas. — 0.88 m h., 0.67 m br. — Phot. by Hanfstängl. — From the Castle of Neuburg on the Danube. — Hall V.

665. (1424.) Portrait of the wife of the preceding, in a black dress, the sleeves trimmed with fur, a leather girdle

and a little cap with a blue pattern, the hands folded. Half figure, full-face, slightly turned towards the left.

Canvas. — 0.88 m h., 0.67 m br. — Phot. by Hanfstängl. — From the Palace Gallery of Aschaffenburg. — (Comp.: W. Schmidt, Zahn's Jahrb. V. p. 267.) — Hall V.

666. (Schl. 598.) Portrait of a man with a gray beard, in a black robe bordered with fur and a black cap. Small knee-piece, full-face. Signed: V. K. D: ANNO ÆTATIS LXVI. NACH CHRISTI GEPURT 1564 JAR DIESES PILDT ABGEMALET WAR.

Wood. — 035 m h., 0.25 m br. — Zweibrücken Gallery. — (Comp.: W. Schmidt, Zahn's V. p. 145.) — Cab. 15.

Bertel Sprangher,

born at Antwerp, March 21st, 1546; entered the Guild, in 1557, as pupil of Jan Mandyn; studied also in Paris and Rome. After 1575 Imperial Court Painter in Prague; died after 1604.

667. (757.) The Circumcision of Christ. St. Joseph holds the Child over the altar. The Virgin and St. Anna stand upon the left, and two youths, bearing candles, upon either side of the priest.

Copper. — 0.29 m h., 0.20 m br. — Zweibrücken Gallery. — Lith. by Meixner. — Cab. 13.

668. (Schl. 984.) The Deposition. Two angels support the Virgin.

Copper. — 0.15 m h., 0.12 m br. — Electoral Gallery of Munich. — Cab. 13.

Frans Pourbus the Younger,

born at Antwerp in 1570, died in Paris, middle of February 1622. Pupil of his father Frans Pourbus the Elder. Worked in Antwerp, Mantua and Paris.

669. (1114.) Portrait of an old woman, with a white cap and ruff over a black dress. Breast-piece, full-face.

Wood. — 0.61 m h., 0.52 m br. — From the Archiepiscopal Palace at Würzburg. — Hall V.

670. (300.) Portrait of a man with a brown beard, dressed in black, and a high ruff; a glove in the right hand, the left placed upon the breast. Inscribed: AETA Anº 1616. Breast-piece.

Wood. — 0 66 m h., 0.52 m br. — Electoral Gallery of Munich. — Hall V.

Flemish about 1620.

671. (1431.) Portrait of a man with a gray beard, high hat, coat of moire bordered with fur, and white ruff. Breast-piece, to the right.

Wood. — 0.70 m h., 0.55 m br. — Presented in 1877 by v. Foltz, former Director of the Pinakothek. — Hall V.

Flemish of 1638,

similar in style to G. Geldorp.

672. (1393.) Portrait of a man dressed in black, with brown beard, short, dark hair and large ruff; holding in the right hand an embroidered glove. Breast-piece to the right. Signed on the right above with the date 1638, and the monogram: CWF

Wood. — 0.63 m h., 0.50 m br. — Zweibrücken Gallery. — Hall V.

Hendrik Goltzius,

of a Würzburg family, born in 1558 at Mühlbach in the vicinity of Jülich; died in Haarlem 1617. Worked in Antwerp.

673. (Schl. 335.) Portrait of a standard-bearer in a gray, slashed garment, a white, red and yellow sash, with a green, yellow and white banner upon a short pole. Half-figure to the right. In the ground above is a cartouche with a coat-of-arms, and on the right is inscribed: AETATIS SUAE 36 ANº DOMINI 1590.

Canvas. — 1.07 m h., 0.86 m br. — Mannheim Gallery. — The attribution to Goltzius is uncertain, being founded only upon old inventories. The style resembles rather the painters immediately preceding Rubens, perhaps Ad v. Noost? — Hall V.

Lucas van Valkenborch,

of Mechlin; worked in Antwerp, flourished between 1560 and 1570.

674. (Schl. 856.) The Building of the Tower of Babel. In the left foreground a quarry. Signed below in the centre: 1568 VALKEBORCH VLV

Wood. — 0.21 m h., 0.29 m br. — Bought in 1819 by King Maximilian I. — Cab. 14.

Paul Bril,

born in Antwerp 1554, died in Rome Oct. 7th, 1626. Pupil of Damiaen Oortelmans in Antwerp; worked afterwards in Rome under the guidance of his brother Matthew Bril, and, after the death of the latter, for Pope Gregory XIII and his successor.

675. (805.) Rocky landscape, with towns and castles; in the background, the Lake of Genesareth. In the foreground, upon the shore at the mouth of the Jordan, Christ, in the company of His apostles, is healing the man possessed of an unclean spirit. The swine, into which the spirit has entered,

are about to rush into the water. Signed, on the left below: ·P. BRIL·1601.

Wood. — 0.27 m h., 0.36 m br. — Electoral Gallery of Munich. — Cab. 14.

676. (960.) Landscape, with view of an inlet on the shores of which fishermen are drawing a net. In the middle foreground are three men busied with a basket; on the right the landscape is closed by a rocky slope with trees.

Wood. — 0.13 m h., 0.16 m br. — Zweibrücken Gallery. — Cab. 13.

Joost de Momper,

born in Antwerp 1564, received as master in the Guild of St. Luke 1581, died in his native city 1634 or 1635. Belonged to an old family of artists; son and pupil of his father Bartholomew de Momper.

677. (Schl. 581.) Bird's-eye-view of a landscape with great distances. Upon the roads are a nnmber of two wheeled wagons, riders, people bearing burthens and beggars. In the middle-distance a castle in a lake.

Wood. — 0.72 m h., 1.03 m br. — Zweibrücken Gallery. — Cab. 13.

Denis van Alsloot,

worked in Brussels between 1600 and 1626.

678. (810.) Citizens, masked, taking their pleasure upon the ice in a moat, over which is a stone bridge.

Wood. — 0.54 m h., 0.80 w br. — Mannheim Gallery. — Phot. by Hanfstängl. — Free repetitions in Berlin, Brussels and Madrid. — 13.

Peter Brueghel, the Younger,

eldest son of Peter Brueghel the Elder; born at Brussels 1564, died in Antwerp 1637 or 1638. Pupil of Gillis van Coninxloo in the latter city; received as master in the Guild there in 1585. Imitator of his father.

679. (801.) A village festival; peasants dancing, drinking, playing and caressing. Under a tree on the right are two bagpipe players. One of the frequent repetitions of a popular picture by the elder Brueghel.

Wood. — 0.39 m h., 0.51 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 13.

Jan Brueghel, the Elder,

son of Peter Brueghel the Elder, born in Brussels 1568, died in Antwerp Jan. 13th, 1625. He received his first lessons from his grandmother, the widow of Peter Koeck van Aelst,

was afterwards instructed in oil-painting by Peter Goetkint in Antwerp. Returned from several years residence in Italy in 1596 and worked in Antwerp, often together with Rubens and Hendrik van Balen.

680. (784.) St. John the Baptist, preaching to the multitude in a wood. In the centre, view of a landscape with a river. Repetition of a favorite picture by his father. Signed on the right, below: BRVEGHEL 1598.

Wood. — 0.42 m h., 0.63 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 3.

681. (798.) The Crucifixion. In the foreground the Virgin sinks, fainting, into the arms of the disciple John. The thief upon the right is being lifted up upon his cross. Signed on the left, below: BRVEGHEL, 1598.

Copper. — 0.35 m h., 0.54 m br. — Mannheim Gallery. — Cab. 14.

682. (838.) View of a Harbor. Upon the strand a fish-market, with many figures. In the middle-distance is Christ preaching from a ship to an assembled multitude. Trees close in the picture on the left; upon the right, a view of the open sea. The date 1598, said to have been read by Prof. Marggraff, is not to be seen.

Wood. — 0.78 m h., 1.19 m br. — Mannheim Gallery. — Cab. 14.

683. (800.) View of a broad valley, with a river and several towns. From a shady wood, on the left, come gypsies and market-people. A wagoner has his fortune told by a gypsy woman. Signed on the left, below: BRUEGHEL 1602.

Copper. — 0.34 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 14.

684. (Schl. 120.) A great fish-market in a sea-port town. Signed on the left, below: BRVEGHEL 1603.

Wood. — 0.60 m h., 0.92 m br. — Mannheim Gallery. — Cab. 13.

685. (Schl. 129.) A wood road, partly under water, with farm wagons, riders and people on foot. Through openings in the wood, on the left, is seen a palace-like building, and, in the distance, on the right, a church. Signed on the left, below: BRVEGHEL 1605.

Copper. — 0.25½ m h., 0.36 m br — Mannheim Gallery. — Cab. 13.

686. (Schl. 125.) The Halt before the Village Inn. Amongst the people before the inn appears the Holy Family upon the Flight into Egypt. In the right background a church. Signed on the left, below: BRVEGHEL 1607.

Copper. — 0.22 m h., 0.32 m br. — Electoral Gallery of Munich. — Cab. 13.

687. (793.) Landscape; on the right, view of a valley with a river, and, in the distance, hills. Travellers are upon the road which, at the left, passes a windmill and gallows. Signed on the right, below: BRVEGHEL. 1608.

Wood. — 0.43 m h., 0.92 m br. — Electoral Gallery of Munich. — Cab. 16.

688. (Schl. 140.) A village street; in the foreground peasants dancing; on the left, two riders upon gray horses. Signed on the right, below: 1609 BRVEGHEL.

Copper. — 0.11½ m h., 0.16 m br. — Electoral Gallery of Munich. — Cab. 13.

689. (837.) View of a Sea-port Town. In the right foreground, Scipio, sitting before his tent surrounded by his warriors, gives back to Allucius, Prince of the Celtiberians, his captive bride and his freedom. At the left is a train of prisoners, escorted by soldiers. Signed on the left, below: FEC. ANVERSA BRVEGHEL 1609.

Copper. — 0.71 m h., 1.05 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 14.

690. (Schl. 132.) Many people, on foot and in wagons, halt upon a village square, on the left of which stands an inn, and on the right the shop of a carriage-maker. In the background the village stretches along both sides of a canal. Signed on the left, below: BRVEGHEL 1609.

Copper. — 0.22 m h., 0.34 m br. — Mannheim Gallery. — Cab. 13.

691. (814.) Landscape with a wood, and a road leading through it, upon which are peasants, on foot and in wagons. On the right, view of a valley watered by a river. Signed on the left, below: BRVEGHEL 1610.

Copper. — 0.21 m h., — 0.30 m br. — Electoral Gallery of Munich. — Cab. 13.

692. (Schl. 137.) View of a village; in the foreground, a cart with one horse, and a peasant driving three cattle. Signed on the right, below: BRVEGHEL 1610.

Copper. — 0.09 m h., 0.13 m br. — Electoral Gallery of Munich. — Cab. 13.

693. (790.) A country road, with many travellers and peasants. Under the trees, in the centre, is an inn; at the left is visible the Gothic church of a village. In the background, a town. Signed on the right, below: BRVEGHEL 1610.

Wood. — 0.37 m h., 0.34 m br. — Elnctoral Gallery. — Cab. 13.

694. (Schl. 128.) A Village Festival. In the central foreground, a group of cavaliers and ladies, with a page who holds a saddled horse. In the right middle distance, a

Gothic church with a two aisled transept. Signed on the right, below: BRVEGHEL 1612.

Copper. — 0.23 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 13.

695. (822.) End of a village street, with wagons and people on foot. On the right, view of a distant landscape, In the foreground a boy is begging before a carriage. Signed on the right, below: BRVEGHEL 1612.

Copper. — 0.25 m h., 0.34 m br. — Mannheim Gallery. — Cab. 14.

696. (797.) People taking their pleasure in a small town upon the banks of a river. Signed on the left, below: BRVEGHEL 1616. FECIT.

Copper. — 0.25 m h., 0.36 m br. — Mannheim Gallery. — Cab. 13.

697. (Schl, 126.) An elevated country road between groups of trees, with riders, coaches and people afoot. In the left foreground a family of higher rank; on the right, a herd of swine. Signed on the right, below: BRVEGHEL 1619.

Copper. — 0.26 m h., 0.37 m br. — Electoral Gallery of Munich. — Cab. 14.

698. (Schl. 147.) Forest Landscape. In the foreground kneels St. Hubert before the holy stag. A servant, also kneeling, holds his master's horse; six dogs lie upon the ground. Signed in the middle, below: BRVEGHEL 1621.

Copper. — 0.50 m h., 0.72 m br. — Düsseldorf Gallery. — Cab. 13.

699. (819.) The City of Sodom in flames. Lot and his daughters sit within a cave in the left foregrond. Farther back is the pillar of salt into which the wife of Lot was changed. In the vessels on the right are fugitives. Signed on the left below: BRVEGHEL. Companion-piece to No. 700.

Copper. — 0.26 m h., 0.35 m br. — Electoral Gallery of Munich. — Cab. 14.

700. (820.) The Burning of Troy. In the foreground Aeneas carries his father Anchises to the ships, in company with other fugitives. Companion-piece to No. 699.

Copper. — 0.26 m h., 0.35 m br. — Electoral Gallery of Munich. — Cab. 14.

701. (Schl. 134.) Cross roads at the entrance of a wood, with carriages, horsemen and people on foot. On the left, two riders passing a ford. In the left foreground skeletons of horses.

Copper. — 0.23 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 13.

702. (792.) Landscape. On a country road is a village inn, where travellers, on foot and by carriage, are regaling. At the right a brook flowing through a plain with many trees.

Copper. — 0.33 m h., 0.44 m br. — Electoral Gallery of Munich. — Cab. 13.

703. (815.) St. Martin, mounted on a gray horse, in a village and surrounded by many people, shares his mantle with a beggar. Upon the hill in the background is a windmill.

Copper. — 0.20 m h., 0.30 m br. — Electoral Gallery of Munich. — Cab. 13.

704. (794.) Flowers and fruit, so arranged as to form the monogram of the Virgin. In the centre the Holy Family adored by angels, one of whom is sitting upon a lamb. In the background, view of a game-park. The figures are by Peter van Avont.

Wood. — 0.93 m h., 0.72 m br. — Electoral Gallery of Munich. — Cab. 14.

705. (241.) Flora, sitting in a flower-garden is crowned by nymphs. She holds in her arms a large bunch of flowers and looks at herself in a mirror held before her by a cupid. Other cupids carry flowers and bind wreaths. Little figures in the air strew flowers. In the background, view of a landscape with many trees; on the left a building ornamented with statues. The figures are by Rubens.

Wood. — 0.96 m h., 1.47 m br. — Mannheim Gallery. — Cab. 14.

Jan Brueghel the Younger,

born in Antwerp Sept. 1601, died after 1667. Pupil and imitator of his father.

706. (Schl. 145.) The Adoration of the Magi. Background, a narrow village street with leafless trees. Signed on the right, below: I. I. BREV. IN. E.

Copper. — 0.33½ m h., 0.51 m br. — Mannheim Gallery. — Cab. 14.

Peter Gysels (Gyzels),

born in Antwerp, beginning of Dec. 1621, died in that city 1690 or 91. Pupil of Jan Boots and imitator of Jan Brueghel the Elder. Master of the Guild in 1650, worked in Antwerp.

707. (Schl. 345.) A windmill in a level country, with a path through a field. The companion-piece, now in Schleissheim and not so well preserved, bears the signature.

Copper. — 0.14 m h., 0.19 m br. — Cab. 13.

Hendrik van Balen, the Elder,

born in Antwerp 1575, died in that city July 17th, 1632. After 1593 member of the Guild of St. Luke. Pupil of Adam van Noort; often painted in common with J. de Momper the Younger, with Jan Brueghel the Elder, and with F. Snyders.

708. (816.) Spring. Flora, sitting upon a carpet in a flower garden, surrounded by nymphs and cupids, and holding a large bouquet of flowers in her left hand. On the left, above, floating cupids bear a festoon of flowers. The landscape, flowers and animals are by J. Brueghel. This and the three following companion-pieces were painted in 1616.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

709. (817.) Summer. Ceres, sitting under fruit trees with thick foliage, and surrounded by nymphs and cupids. Fruit and flowers, the latter painted by J. Brueghel, are strewn before her.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

710. (823.) Autumn. Bacchus, sitting under an apple-tree laden with fruit, is surrounded by satyrs, Bacchantes and cupids, who offer him fruit and wine. The foreground is filled with all kinds of fruit, vegetables and dead game. In the beautiful landscape of the background is seen, on the left, ploughing, and, on the right the gathering of grapes. Fruit, game and landscape by J. Brueghel.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 13.

711. (824.) Winter. A festive meal in a large hall, with an open fire and music. Winter, in the form of an old man, sits at the table near a young woman. In the foreground maids and pages are engaged in preparing the meal. In the background of the terrace stands the double-faced Janus, with the key which opens the new year. View of a town with many people, skaters upon a canal. Landscape and all the accessories by Jan Brueghel. Dated below, upon a book: MDCXVI.

Copper. — 0.56 m h., 0.84 m br. — Mannheim Gallery. — Cab. 14.

712. (808.) Two nymphs in a wood, surrounded by hunting dogs and a heap of dead game. Landscape and animals by Jan Brueghel.

Wood. — 0.59 m h., 0.80 m br. — Electoral Gallery of Munich. — Cab. 14.

713. (809.) Five nymphs, two of whom are emptying a fishing net, surrounded by hunting dogs and dead game. In the background, a lake with nymphs bathing and fishing. Landscape and animals by Jan Brueghel. Companion-piece to the preceding.

Wood. — 0.59 m h., 0.80 m br. — Electoral Gallery of Munich. — Cab. 14.

714. (807.) A Bacchanalian Scene. Bacchus, riding in a wagon drawn by goats, and surrounded by his wine-loving followers; cupids float in the air above. Silenus follows upon a donkey. Landscape and accessories by Jan Brueghel.

Copper. — 0.43 m h., 0.72 m br. — Mannheim Gallery. — Cab. 13.

715. (883.) Feast of the Olympian Gods in a wood. Jupiter at the head of the table. In the foreground Neptune and Pluto. On the right, Bacchus carried to the meal, followed by satyrs swinging the thyrsus, and by Bacchantes; before him two young satyrs with a goat. On the left stands Minerva, with nymphs making music. The landscape, flowers, etc. are by Jan Brueghel.

Wood. — 0.70 m h., 1.07 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 14.

716. (825.) Forest landscape, with dead game, which is laden upon mules led by nymphs. In the right foreground sits Diana, fawned upon by dogs. The figures are by a pupil of Rubens; the animals and the landscape by Brueghel. Signed: BRVEGEL·1620.

Wood. — 0.64 m h., 0.69 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 13.

Roelant Savery,

born in Courtray 1576, died in Utrecht 1639. Pupil of his elder brother Jacob; influenced by P. Bril and J. Brueghel. After several journeys made in the service of Emperor Rudolph II, and a long stay in Alpen lands, he returned and worked in Utrecht.

717. (821.) In a wood a boar, which has run into a thornbush, is set upon by two hunters armed with spears, and by their dogs. Signed upon the left, below: R. SAVERY 1609.

Wood. — 0.25 m h., 0.35 m br. — Electoral Gallery of Munich. — A repetition of this picture is in Dresden. — Cap. 14.

Sebastian Vrancx,

born in Antwerp about 1573, died in that city May 19th 1647. Pupil of Adam van Noort.

718. (Schl. 883.) Pilgrims, in the neighborhood of a town, encamped for their noonday meal. In the left foreground,

a company of high rank, and a horse held by a negro. Upon the thigh of the horse the monogram: and upon the cross in the centre: a° 1622.

Wood. — 0.55 m h., 1.25 m br. — Düsseldorf Gallery. — Cab. 13.

David Vinck-boons,

born in Mechlin 1578, died in Amsterdam 1629. Pupil of his father Philip. Worked in Amsterdam.

719. (229.) Christ, accompanied by many people, carries the cross on the way to Golgotha. St. Veronica offers him the handkerchief; the Virgin sinks fainting. In the background, the city of Jerusalem. Signed on the right below: David Vinck=Boons fecit 1611

Wood. — 1.11 m h., 1.66 m br. — Düsseldorf Gallery. — Cab. 13.

Frans Francken the Younger,

born in Antwerp beginning of May 1581, died in that city May 6th, 1642; entered the Guild of St. Luke in 1605. Pupil of his father Fr. Francken the Elder. After the appearance of his nephew, — the third Frans Francken, — he distinguished himself from the latter, as his father had done in his case, by calling himself »the Elder« (den ouden).

720. (826.) In a hall, richly furnished with pictures and other works of art, a company is entertained during a meal by a musical performance. Signed below, in the middle: Dō ffranck IN.et f

Wood. — 0.62 m h., 0.94 m br. — Düsseldorf Gallery. — Cab. 13.

721. (834.) The Seven Works of Mercy. Signed below on the right: Dō ffranck. IN. et f.A° 1630

Wood. — 0.78 m h., 1.09 m br. — Düsseldorf Gallery. — Cab. 13.

722. (795.) A Cavalry Fight. Signed: D'ovden.f.franck IN.f. A° 1631

Wood. — 0.25 m h., 0.54 m br. — Mannheim Gallery. — Cab. 14.

Alexander Keirincx,

born in Antwerp Jan. 23d, 1600, died, probably, in Amsterdam 1646. Master of the Guild of St. Luke in Antwerp after 1618 or 19; according to van den Branden was in the service of Charles I of England after 1625.

723. (1126.) Oak forest with a hunt, and view of a river. On the road, at the right, is a peasant with a boy and a dog. Signed below, in the middle: A. Keirincx 163[illegible]

Wood. — 0.75 m h., 1.05 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Cab. 16.

Peter Paul Rubens,

born end of June 1577, at Siegen in County Nassau, where his father, John Rubens, public officer of the law, who had fled from Antwerp to Cologne in 1568, was in exile between 1573 and 1577. The artist died in Antwerp May 30th, 1640; was a pupil of the landscape painter F. Verhaegt, of Antwerp, afterwards of Otho van Veen (Otto Vaenius). He became a free master in the Guild of St. Luke in 1598; was in Italy from 1600 to 1608, chiefly in Mantua, visited Venice, Rome, Genoa, and also Spain; after this, with exception of short journeys to Spain, Paris and England, he worked in Antwerp until his death.

724. (257.) The philosopher Seneca, his veins opened, standing in a metal basin with only a cloth about the loins. On the right stands a physician; on the left kneels a young pupil, recording the words of his dying master. Behind these are two Praetorian guards.

Wood. — 1.81 m h., 1.52 m br. — Düsseldorf Gallery. — Engr. in the edition of Seneca by J. Lipsius, published by C. Galle. Phot. by Hanfstängl. — Hall VI.

725. (285.) The Victory of Virtue over Drunkenness and Licentiousness. A warrior in armor, with a red mantle, his foot upon a prostrate satyr, is crowned by Victory with a laurel wreath. The back of the naked figure of Licentiousness is seen on the right.

Canvas. — 2.16 m h., 1.96 m br. — Düsseldorf Gallery. — Hall VI.

726. (292.) The Martyrdom of St. Laurence. The Saint is placed upon the gridiron by two officers, while a third puts faggots upon the flames. Behind the surrounding soldiers and knights is the statue of Jupiter. In the air is an angel with a wreath and palm branch.

Wood. — 2.44 m h., 1.74 m br. — Düsseldorf Gallery. — Engr. in 1621 by S. Vorsterman, with some alterations in composition. — Hall VI.

727. (291.) The Rape of the Daughters of Leukippos, Phoebe and Hilaeira, by the twins Castor and Pollux. The bridles of the horses are held by cupids. Figures life size.

Canvas. — 2.22 m h., 2.09 m br. — Düsseldorf Gallery. — Engr. by V. Green and J. Bankel. Engr. and etched by C. Hess. Lith. by W. Flachenecker and F. Stadler. Phot. by Hanfstängl. — Hall VI.

728. (263.) The Garland of Fruit. Seven naked children carry the garland. In the background, a cliff and the view of a landscape on the left. Figures life-size.

Canvas — 1.17 m h., 2.03 m br. — Düsseldorf Gallery. — Engr. by H. Schmitz and L. Schöninger. Etched by L. Raab. Lith. by J. Piloty. Phot. by Hanfstängl. — Hall IV.

729. (266.) The Garland of Flowers. A picture of the Madonna, in a black frame, with the Child, quite naked, standing upon her knee, surrounded by a rich wreath of flowers and by eleven angel children. The flowers painted by Jan Brueghel.

Wood. — 1.81 m h., 2.09 m br. — Düsseldorf Gallery. — Hall V.

730. (289.) The Sleeping Diana. Diana, fallen asleep after the hunt, with two nymphs, is watched by two satyrs. The group is surrounded by dead game; in the background Amor is watching the dogs Landscape and animals by J. Brueghel.

Wood. — 0.66 m h., 1.09 m br. — Düsseldorf Gallery. — Lith. by C. Straub. Phot. by Hanfstängl. — Hall VI.

731. (288.) The Repose after the Hunt. Diana resting in a wood, surrounded by her nymphs and dogs. On the right a stag is being opened, and a boar unladen from a mule. Animals and landscape by J. Brueghel. School of Rubens.

Wood. — 0.66 m h., 1.09 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — Hall IV.

732. (901.) The Defeat of Sennacherib. The angels of the Lord, appearing in the clouds with lightning and with flaming sword, put to flight the Assyrian King, with his army and followers.

Wood. — 0.95 m h., 1.21 m br. — Düsseldorf Gallery. — Engr. by K. Soutman. Lith. by F. and C. Piloty. Phot. by Hanfstängl. — Cab. 12.

733. (909.) The Conversion of St. Paul. Saul is thrown from his horse, in the midst of his affrighted companions. Servants hasten to raise him. In the clouds appears Christ with two angels.

Wood. — 0.95 m h., 1.21 m br. — Düsseldorf Gallery. — Lith. by C. Piloty. Phot. by Hanfstängl. — Cab. 12.

734. (245.) The Lion Hunt. Seven men, four of whom are mounted, are fighting with a couple of lions.

728. Petrus Paulus Rubens

One of the riders is being dragged from his horse by the lion, while three others threaten the animal with lances and sword. One of the men on foot has fallen; the second, thrown down by the lioness, tries to keep her off with a dagger, assisted by the third who hastens to the scene.

Canvas. — 2.47 m h., 3.75 m br. — Engr. by Schelle à Bolswert. Lith. by F. Piloty and J. Wölffle. Phot. by Hanfstängl. — In a letter of April 28th, 1618, to Sir Dudley Carleton, in which Rubens offers a repetition of this picture for sale, he remarks that he had painted the original for the Duke, afterwards Elector, Maximilian of Bavaria. (Comp.: A. Rosenberg, Rubensbriefe, Leipzig, 1881, p. 44.) — Hall VI.

735. (258.) Christ, enthroned upon the clouds, surrounded by the Virgin, the saints and the patriarchs, beckons with the uplifted right hand to the arisen souls of the blessed, who are guided upward by angels. The left hand of the Judge of the World is turned downward, toward the group of the damned, who are threatened with lightning by St. Michael, and dragged by devils into the abyss of Hell. In the air, above Christ, float the sceptre and the flaming sword; and in a cloud of glory appear God the Father, and the Dove.

Canvas. — 7.05 m h., 4.74 m br. — Engr. by Corn. Vischer. Engr. and etched by C. Hess. Lith. in the publication of the Gallery by Piloty and Loehle. — From the beforementioned letter of Rubens to Sir Dudley Carleton, in which he offers him also a smaller repetition of this picture, it appears that the present work was painted for the Count Palatine Wolfgang William of Neuburg for 3500 guldens. (Comp.: Rosenberg, work quoted above, p. 43 and 49.) It formerly decorated the High Altar of the Church of the Jesuits at Neuburg, but in 1692, after many remonstrances by the Roman Curia on account of the objectionable nude figures in the picture (comp.: Royal Archives, Familiensachen XV. 122), it was removed to the Düsseldorf Gallery. The sketch now in the Dresden Gallery, formerly regarded as the original of this painting, has been proved by Bode to be a later copy. — Hall VI.

736. (264.) The Fall of the Angels. St. Michael, armed with shield and flaming sword and assisted by four other angels, drives the fallen host into the abyss. Above is the figure of God the Father.

Canvas. — 4.34 m h., 2.89 m br. — Engr. by L. Vorsterman, 1621. — According to a letter from Rubens to the Duke Wolfgang William of Neuburg, dated Oct. 11th, 1619, this picture was begun in that year by one of his best pupils from a design by the master, and finished by the hand of Rubens himself. It was placed in Neuburg, probably in the Church of the Jesuits (Comp.: Rosenberg, work quoted above, p. 55) and removed to Düsseldorf by Elector John William. — Hall VI.

737. (250.) The Fall of the Damned. In a wild crowd the devils sieze their victims, and drag them down into the pit of Hell. Above, in a glory, appears St. Michael, with other angels, sending forth lightning flashes.

Wood. — 2.86 m h., 2.24 m br. — Düsseldorf Gallery. — Engr. by P. Sontman in 1642, (right side of the picture only). Etched by Rich. van Orley. — Phot. by Hanfstängl. — Hall VI.

738. (889.) The Last Judgement. Above appears Christ, enthroned upon clouds, with the Virgin and other saints. Below them floats the Archangel Michael, who, assisted by many angels, thrusts the damned into Hell, whither other sinners below are also dragged by devils. In the left background is the Resurrection of the Blessed.

Wood, curved above. — 1.82 m h., 1.20 m br. — Düsseldorf Gallery. — Engr. by J. Snyderhoef in 1642. — Phot. by J. Albert and by Hanfstängl. — Cab. 12.

739. (281.) The Woman of the Apocalypse. Allegorical representation of the victory of the Christian Religion over Idolatry and Vice. In the centre, the winged Virgin, with the Child upon the globe, treading upon the head of the Serpent. Above is God the Father, and, on the left, St. Michael, with the help of angels, thrusts the Seven Headed Dragon and the other monsters into the abyss. In the right background, the city of Freising, with the Cathedral. Landscape by Lucas van Uden. Figures over life-size.

Canvas, curved above. — 5.53 m h., 3.69 m br. — Painted for the Cathedral of Freising; brought to Munich in 1804. — Hall VI.

740. (252.) The Nativity. Shepherds and shepherdesses, in attitudes of devotion, approach the manger, where the Virgin, turning back the swaddling clothes, displays the Child. Groups of angels float above with the glory. Figures over life-size.

Canvas, rounded above. — 4.75 m h., 2.70 m br. — Engr. by P. Pontius. Phot. by Hanfstängl. Painted in 1619, by order of Count Palatine Wolfgang William of Neuburg for the Court Church of the Jesuits in Neuburg. (Compare the letters of Rubens to the Count Palatine dated Oct. 11th, ard Dec. 7th, 1619, and July 24th, 1620, also A. Rosenberg, work quoted above, p. 55.) This picture decorated the side altar of that Church until, in 1703, the Elector John William of the Palatinate required and received it, with its companion-piece the Descent of the Holy Ghost, for the Düsseldorf Gallery. (Comp.: the letters of the Elector dated May 24th, and June 13th, 17th, 1703, Royal Archives, Familiensachen XV. 122). — Hall VI.

741. (290.) The Descent of the Holy Ghost. Figures over life-size.

Canvas, rounded above. — 4.70 m h., 2.73 m br. — Engr. by Paul Pontius in 1627, with the composition much altered. Came originally from Neuburg, see the note to the preceding companion-piece. — Hall VI.

742. (917.) The Battle of the Amazons. In the centre of the bridge over the river Thermodon Theseus, King of Athens, and Talestris, Queen of the Amazons, with many followers, in violent conflict; even the prancing horses are biting one another. Above this middle group a half naked warrior siezes the banner of a flying Amazon, who, holding

to it desperately, is thrown backwards from her horse by a blow from the drawn sword of the leader. Upon the right of the bridge is the wild flight of the conquered and of the riderless horses. On the left, warriors and Amazons, in attack and flying defence, ride over dead bodies into the river; on the right two Amazons, with their horses, fall into the flood. Under the arch of the bridge is seen in the distance a boat, overfilled with the fugitives and sinking; in the background, a town in flames.

Wood. — 1.21 m h., 1.65 m br. — Finished in 1619. Came about 1690 from the possession of van der Gheest, of Antwerp, into the Düsseldorf Gallery. Engr. by L. Vorsterman, in 1623, by G. S. and J. G. Facius, by C. Danckerts, published by G. Duchange, and by C. Hess. Etched by J. L. Raab. Lith. by F. Hohe and C. Feederle. Phot. by Hanfstängl. — Cab. 12.

743. (884.) The Two Satyrs. One, facing directly forwards, holds grapes in his right hand; the other, seen in profile, drinks the juice of the grape from a shell. Breast-pieces. Pieced out on all sides.

Wood. — 0.76 m h., 0.66 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and S. Braun. Phot. by Hanfstängl. — Cab. 12.

744. (255.) Samson taken by the Philestines. Samson, springing up from the couch of Delilah, falls into the hands of the Philistines, who overpower him. Delilah, with the shears still in her hand, is supported by an aged serving woman.

Canvas. — 1.18 m h., 1.32 m br. — Düsseldorf Gallery. — Engr. by Val. Green and C. Hess. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VI.

745. (278.) Susanna, on the left, sitting in a grotto by a fountain, is surprised by the elders, climbing over a balustrade, at whom a dog is barking.

Wood. — 0.77 m h., 1.10 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

746. (261.) Christ and the Penitent Sinners. The arisen Saviour, with a gesture of forgiveness, stands before the bowed and weeping Magdalen, the penitant thief, King David and St. Peter.

Wood. — 1.44 m h., 1.28 m br. — Düsseldorf Gallery. — Engr. by Val. Green and N. Lauwers. Lith. by F. Piloty. Etched by J. L. Raab. Phot. by Hanfstängl. — Hall VI.

747. (259.) Christ, with St. Peter and St. John, sitting at a table before a colonnade, and receiving the accounts from the representatives of the religious and lay chapters. A priest in a choir-robe, led forward by an angel, kneels upon the steps at His feet.

Wood. — 3.03 m h., 1.48 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall VI.

748. (262.) Christ upon the Cross. Background, night sky over the city of Jerusalem.

Wood. — 1.43 m h., 1.92 m br. — Düsseldorf Gallery. — Engr. by Schelte à Bolswert. Lith. by F. Piloty. Phot by Hanfstängl. — Hall VI.

749. (272.) The Trinity. God the Father, enthroned upon the globe, which is upheld by three angels, holds the sceptre; on His right, Christ with the Cross. Between the two floats the Dove. Figures over life-size.

Canvas. — 3.14 m h., 2.42 m br. — Engr. by Weissenhahn in 1777. — Lith. by F. Piloty. Phot. by Hanfstängl. — Taken in 1803, from the Church of the Augustines in Munich. — Hall VI.

750. (246.) The Apostles Peter and Paul, standing side by side. In the centre floats the Dove; an angel holds the attributes of the papacy over St. Peter. Figures over life-size.

Canvas. — 2.39 m h., 1.86 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall VI.

751. (1303.) The Reconcilation of Esau and Jacob. The latter accompanied by his two wives and his children, is about to cast himself down before his brother, On the left, the attendants and horses of Esau; on the right, Jacob's servants with camels, cattle, sheep and goats. Figures life-size.

Canvas. — 3.30 m h., 2.83 m br. — Düsseldorf Gallery. — Engr. by P. de Ballin, 1652. Phot. by Hanfstängl. — Hall VI.

752. (271.) Meleager gives to Atalanta the head of the Calydonian Boar, upon the fore legs of which he places his left foot. In the foreground, a little cupid and five dogs. Background, landscape. Figures life-size.

Canvas. — 1.97 m h., 3.02 m br. — Schleissheim Gallery. — Central group engr. by J. Meyssens. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VI.

753. (249.) The Reconcilation of the Romans and the Sabines. Between the contestants appear the abducted Sabine women, with their children, and intercede for peace. Hersilia is in the front. Figures life-size.

Canvas. — 2.50 m h., 3.37 m br. — Mannheim Gallery. — Engr. by H. Sintzenich. Lith. by F. Piloty. Phot. by Hanfstängl. — The original sketch for this picture is in the collection of Lord Ashburton in London. — Hall VI.

754. (265.) The Drunken Silenus. The sot staggers to the left, surrounded by a train of satyrs and Bacchantes, and supported from behind by a negro. In the left foreground, a drunken female satyr is giving suck to her young ones, who lie upon the ground. Behind her a tiger snatches after

a branch of grapes held by a satyr. On the right a boy with a pair of goats.

Wood. — 2.05 m h., 2.11 m br. — Düsseldorf Gallery. — Engr. by Rich. van Orley. Phot. by Albert and Hanfstängl. — Hall VI.

755. (273.) War and Peace. The happy life of mankind under the blessings of peace is protected by Minerva against the agressive God of War. A woman, almost naked, presses her nursling to her breast. She is surrounded by a numerous family, to whom Pan, from his position among the branches of a tree, is handing down fruit. In the air above Mars, on the right, are the Furies of War, and, in the background, a city in flames.

Canvas. — 2.28 m h., 3.35 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

756. (248.) Mars, sitting upon the bodies of the slain, amidst arms and armor, is crowned with laurel by the Goddess of Victory. Behind these a little cupid plucks branches from a palm tree. School of this master.

Canvas. — 2.51 m h., 3.54 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

757. (269.) The Massacre of the Innocents. In the foreground, to the right and left, a bloody struggle between the executioners and the mothers; in the centre, a group of mourning women, one of whom is insanely kissing her dead child. Armed soldiers come forth from the portico of a palace. Three angels, in the air, are strewing flowers.

Wood. — 1.98 m h., 3.02 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius, 1643, and C. Dupuis. 1709. Lith. by Piloty and Loehle. Phot. by Hanfstängl. — Hall VI.

758. (276.) The Entombment. St. John and the Virgin support the body, at whose feet are the two other Marys, Nicodemus and Joseph of Arimathea. In the background, two maids, with vessels, come down to the rock tomb. Sketch.

Wood. — 0.83 m h., 0.66 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

759. (286.) Pastoral Scene. A half naked shepherd, with a bag-pipe on his back, embracing a young woman. Portraits of the artist and his second wife. Full figures, life-size.

Wood. — 1.59 m h., 1.33 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall VI.

760. (916.) Landscape. In a wood, near swampy water, a herd of cows are grazing. One maid is milking,

while another and a man are busied with the milk vessels. On the left, distant view.

Wood. — 1.71 m h., 1.03 m br. — Phot. by Hanfstängl. — Bought of Gisbert of Cologne in 1698 by the Elector Max Emanuel. — Cab. 12.

761. (284.) Landscape with a Rainbow. In the left middle distance, haymaking; on the right, a wood. Upon the street, leading towards the foreground, are country people returning home, and a herd of cattle. In the right corner, ducks in a brook.

Wood. — 0.92 m h., 1.22 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 12.

762. (915.) St. Christopher carrying the Child over a river; upon a cliff on the right, the hermit with the lantern.

Wood. — 0.76 m h., 0.66 m br. — Düsseldorf Gallery. — Etched by Rem. Eynhonedts. Phot. by Hanfstängl. — Cab. 12.

763. (910.) St. Francis de Paula, floating in the air, is called upon for help by those infected with the plague. Sketch for the large picture in the Gallery at Vienna. Gray in gray, partly colored.

Wood. — 0.64 m h., 0.49 m br. — Electoral Gallery of Munich. — Cab. 12.

764. (886.) The Instruction of the Princess Maria de Medici. Apollo, Minerva and Mercury teach her the arts and sciences; the Graces give her a crown.

Wood. — 0.49 m h., 0.39 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — The numbers from 764 to 779, inclusive, are the sketches for a series of paintings ordered by Maria de Medici, widow of King Henry IV of France, for the new Palais du Luxemburg, in the beginning of the year 1622, which were finished by the artist in June 1625. Of the twenty-one paintings, now in the Louvre, eighteen are represented by sketches in the Pianothek. The Three Fates, the Marriage Festival at Lyons, the Reconciliation of the Queen with Louis XIII, and the Triumph of Truth are lacking in this collection of sketches. On the other hand sketch, No. 776, the Banishment of the Queen to Blois, is not in the Paris series, probably having been refused by the Queen. These sketches were originally in the possession of the Abbé de Saint-Ambroise, Almoner of Maria de Medici. — Cab. 12.

765. (887.) King Henry IV. of France receiving the portrait of the Princess Maria. Hymen and Cupid deliver the portrait; the Genius of France councils the union. In the clouds are Jupiter and Juno. See No. 764.

Wood. 0.49 m h., 0.37 m br. —Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

766. (893.) The Wedding of the Princess Maria. The marriage was consummated Oct. 5th, 1600, in the Church of S. Maria del Fiore at Florence, by proxy, through the Grand Duke Ferdinand, uncle of the bride, in the presence of the Archduchess Johanna of Austria, the Duke of Bellegarde and the

Marquis of Silery. The blessing was bestowed by Cardinal Aldobrandini. See No. 764.

Wood. — 0.65 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

767. (888.) The Reception of the newly married Queen of France in the harbor of Marseilles, Nov. 3^{d}, 1600. The allegorical representatives of France and of the city greet her upon the ship, which is attended by marine deities. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

768. (896.) The Coronation of Queen Maria, May 13th, 1610. The ceremony is performed by the Cardinal Joyeuse, in the Church of St. Denis, in the presence of the Dauphin and his sister. Upon a stand in the background is the King. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

769. (903.) The King, bestowing the Regency upon the Queen, at the beginning of his Campaign against Austria. See No. 764.

Wood. — 0.43 m h., 0.31 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

770. (891.) The Apotheosis of Henry IV., and the reign of the Queen. Henry is borne upward by the Genius of Time, and received by Jupiter in Olympus. Below, Bellona and Victoria mourn over the death of the hero. The sorrowing Queen is upon the throne; near her are Minerva and Sagacity. An allegorical figure delivers to Maria the Helm of Government, while France and the peers of the realm honor her as their ruler. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

771. (911.) The Journey of Queen Maria to Pont-de-Cé, in order to suppress the civil war which had broken out in Anjou. The figure of Power follows her, Reputation and Victory accompany her, floating in the air, the latter offering a crown. See No. 764.

Wood. — 0.64 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

772. (894.) The Happy Reign of the Queen. Upon the throne, near her, are Minerva and the Genius of Time, who hold, with her, the Ring of Eternity. Before her are the Genii of the Arts and Sciences; at her feet lie Envy,

Calumny and Ignorance, stretched upon the ground. See No. 764.

Wood. — 0.46 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

773. (895.) The Family Alliance between France and Spain. The Princess Anna of Austria, betrothed to Louis XIII., and Elizabeth of Bourbon, betrothed to Philip IV. of Spain, are exchanged by the Genii of Spain and France, Nov. 9th, 1615, upon the bridge over the Andaye. See No. 764.

Wood. — 0.73 m h., 0.49 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

774. (904.) The Happy State of France under the Regency of the Queen. Juno, at the side of Jupiter, yokes doves to the globe with the assistance of Amor, while Apollo, Minerva and Mars drive away Hate and Deception. See No. 764.

Wood. — 0.54 m h., 0.92 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

775. (912.) The Majority of Louis XIII. Queen Maria transfers to her son the government, allegorically represented by a vessel, which, directed by Louis and watched over by Bellona, is put in motion by Power, Religion, Faith and Justice. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

776. (902.) The Queen is banished to Blois by the order of her son. Wrath advances at her side, threatening with the torch. Above float the Monsters of Calumny and Hate. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

777. (907.) The Queen escapes, favored by Night, from the Prison of Blois, with the help of Minerva. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

778. (913.) The Treaty of Peace, after the reconciliation of the Queen with her son. Mercury leads the Queen into the temple of Peace, before which Peace burns the weapons of Discord, notwithstanding the resistance of Deception, Wrath and Envy. See No. 768

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

782. Peter Paul Rubens

779. (918.) The Reconciliation of Maria de Medici and her son, Louis XIII. The Queen ascends to heaven in the embrace of her son, accompanied by Maternal Love. Power and Courage drive the seven headed Dragon of Insurrection into the abyss. See No. 764.

Wood. — 0.64 m h., 0.50 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 12.

780. (247.) The Funeral Rites of Decius Mus. Sketch for one of the six paintings of the Decius series in the Liechtenstein Gallery at Vienna.

Wood. — 0.85 m h., 1.20 m br. — Düsseldorf Gallery. — Cab. 12.

781. (274.) A Boar Hunt, with five hunters and six dogs. The animals painted by Frans Snyders.

Canvas. — 2.02 m h., 3.01 m br. — Düsseldorf Gallery. — Lith. by F. Piloty and J. Wölffle. Phot. by Hanfstängl. — Hall VII.

782. (256.) Portrait of the artist and his first wife, Isabella Brant, to whom he was married Oct. 13th, 1609. They sit, hand in hand, under an arbor of honeysuckle. Probably painted during the first year of their marriage; one of the first works of Rubens after his return from Italy.

Canvas, mounted on wood. — 1.74 m h., 1.32 m br. — Düsseldorf Gallery. — Engr. by C. Hess, 1796. Etched, as breast-pieces, by B. Weiss. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall VI.

783. (914.) Portrait of the jurist, Philip Rubens, brother of the artist, (died Aug. 26th, 1611). The black garment is relieved by a white neck ruff and a gold chain. Breast-piece, to the right.

Wood. — 0.56 m h., 0.43 m br. — Electoral Gallery of Munich. — Cab. 12.

784. (244.) Portraits of Count Thomas Arundel and his wife. The Countess, sitting in an armchair and looking directly out of the picture, lays her right hand upon the head of a white dog. Behind her, on the right, stands her husband, and before him his dwarf Robin, with a falcon upon his hand. In front of the columns at the left, between which is an open view, a jester draws back a curtain decorated with the coat-of-arms of the family.

Canvas. — 2.61 m h., 2.65 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

785. (919.) Portrait, perhaps of Hugo Grotius, in a fur coat and wearing a chain, upon which hangs a medallion. Breast-piece, nearly in porfile, to the left.

Canvas, mounted on wood. — 0.55 m h., 0.45 m br. — Electoral Gallery of Munich. Engr. by Al. Schön. Etched by B. Weiss. — Phot. by Hanfstängl. — Cab. 12.

786. (899.) Portrait of a young man, with a black cap and garment, the right hand clasping the mantle to his breast. Breast-piece, to the left, looking towards the front.

Wood. — 0.41 m h., 0.33 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall V.

787. (253.) Portrait of King Philip IV. of Spain, in a black mantle and wearing a chain with the order of the Golden Fleece; the left hand resting upon the hilt of the sword. Half-figure, to the right, with a red drapery in the background.

Canvas. — 1.12 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

788. (254.) Portrait of Elizabeth of Bourbon, first wife of King Philip IV. of Spain; in a black silk dress, with a fan in her right hand. Companion-piece to the preceding.

Canvas. — 1.12 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

789. (251.) The Prince Don Ferdinand, brother of King Philip IV. of Spain; on horseback, full figure, life-size, advancing to the left. In the background, a cavalry fight.

Canvas. — 2.63 m h.. 2.17 m br. — Düsseldorf Gallery. — Engr. by P. Pontius, with the addition of an angel and an eagle. — Hall VI.

790. (283.) Portait of Don Ferdinand of Spain, in the dress of a cardinal, with a book in the left hand. Half-figure, life-size.

Canvas. — 1.18 m h., 0.84 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

791. (277.) Portrait of a Franciscan monk, with a book in one hand and a skull in the other. Half figure, life-size, full-face.

Canvas. — 1.18 m h., 0.78 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

792. (897.) Portrait of an old woman, in a black veil and a black dress trimmed with fur; called, without ground, the mother of Rubens. Breast-piece, in profile, to the left.

Wood. — 0.46 m h., 0.32 m br. — Electoral Gallery of Munich. — Engr. by J. C. Schleich. Phot. by Hanfstängl. — Cab. 12.

793. (890.) Portrait of a young girl, with curly blond hair; called, without ground, the maid of Rubens. Breast-piece, full-face.

Wood. — 0.48 m h., 0.42 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 12.

794. (260.) Portrait of Helena Fourment, second wife of Rubens (married Dec. 6th, 1630). She sits under a colonnade,

797. Petrus Paulus Rubens

798. Petrus Paulus Rubens

richly dressed, with purple drapery over the armchair. Full-figure, life-size, full-face.

Wood. — 1.60 m h., 1.34 m br. — Electoral Gallery of Munich. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall VI.

795. (275.) Portrait of Helena Fourment, in a black dress, with a white feather, in her hat, breast half uncovered, and stomacher set with precious stones; in the act of putting on her gloves. Half-figure, full-face.

Wood. — 0.96 m h., 0.69 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

796. (920.) Portrait of Helena Fourment, in a black dress slashed with white, with a little black velvet cap; breast half uncovered. Half-figure, to the left.

Canvas. — 0.75 m h.. 0.61 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by J. Albert and Hanfstängl. — Cab. 12.

797. (279.) Portrait of Helena Fourment. The second wife of the artist sits under an open portico, dressed in green and violet and wearing a plumed hat, holding upon her lap her little naked son, with a black cap and feather.

Wood. — 1.65 m h., 1.16 m br. — Bought in 1698 of Gisbert of Cologne by Elector Max Emanuel. — Engr. by C. Hess. Lith. by C. Feederle. Phot. by Hanfstängl. — Hall VI.

798. (287.) The Walk in the Garden. The artist, with his second wife upon his arm, strolling on the way to his garden pavillion. A page, dressed in red, and a large dog follow them; on the left an aged serving woman is feeding peacocks and other fowl.

Wood. — 0.97 m h., 1.31 m br. — Bought, in 1698, of Gisbert of Cologne, by Elector Max Emanuel. — Phot. by Hanfstängl. — The pavillion represented is still standing. — Hall VI.

799. (268.) Portrait of a scholar, sitting in an easy chair and holding a book in his left hand. Behind, upon a book shelf on the wall, are, among others, the works of Cicero and Caesar. Inscribed on the left: A. SAL. XVI. XXXV. (1635.) ÆTAT. LXXV.

Wood. — 1.09 m h., 0.94 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VI.

800. (267.) Portrait of Doctor van Thulden. He sits in an easy chair, wrapped in a black robe, the right hand resting upon the arm of the chair, and holding in the left a book. Half-figure, to the right.

Wood. — 1.21 m h., 1.04 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VI.

Studio and School of Rubens.

801. (280.) Portrait of King Sigismund III of Poland, sitting in an armchair, a crown upon his head, in his hands the sceptre and globe. Full-figure, to the right.

Canvas. — 2.17 m h., 1.28 m br. — The daughter of King Sigismund III, Anna Catharina Constantia, wife of Count Palatine Philip William of Neuburg, brought the portraits of her father and mother to Düsseldorf, where, in the beginning of the eighteenth century, they were placed in the Gallery. — Hall VI.

802. (282.) Portrait of Constantia, wife of King Sigismund III of Poland, sitting in an armchair, with the royal crown upon her head, in her hands the sceptre and globe. Full-figure, to the left. Companion-piece to No. 801.

Canvas. — 2.17 m h., 1.28 m br. — Derivation like the preceding. — Hall VI.

803. (270.) Latona, upon the bank of a pond, in search of sustenance for her children, changes into frogs the peasants who have troubled the water.

Canvas. — 1.20 m h., 2.28 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Landscape by Lucas van Uden. — Hall VI.

804. (908.) The Resurrection of the Righteous. The blessed are borne upward by angels to Christ, who is enthroned upon a rainbow above the Virgin and the saints. In the near foreground the dead are rising from their graves. In the right background the fall of the damned is indicated by a cloud of flames.

Wood. — 1.18 m h., 0.92 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 12.

805. (900.) Job, leaning backward upon a bundle of straw, is tormented by his wife and several devils.

Wood. — 0.35 m h., 0.25 m br. — Mannheim Gallery. — Engr. in a publication of L. Vorstermann. Painted, according to Scheibler, by Simon de Vos. — Cab. 12.

806. (898.) The Adoration of the Shepherds. Sketch.

Wood. — 0.35 m h., 0.25 m br. — Mannheim Gallery. — Cab. 12.

807. (885.) Marauding soldiers, with their girls, drinking before an inn and annoying the peasants.

Wood. — 0.58 m h., 0.90 m br. — Düsseldorf Gallery. — Engr. by Fr. van der Wyngaerdt. — Cab. 12.

808. (921.) The Roman General, Decius, is consecrated to die as a sacrifice to his country. Small repetition of one of the pictures in the Decius series in the Liechtenstein Gallery at Vienna.

Wood. — 0.72 m h., 0.90 m br. — Düsseldorf Gallery. — Cab. 12.

809. (905.) St. George, mounted, slaying the Dragon. In the left background is the delivered princess. Copy sketched from the original, now in the Gallery of Madrid.

Paper. — 0.65 m h., 0.49 m br. — Electoral Gallery of Munich. — Lith. by C. Feederle. — Cab. 12.

810. (1385.) The Conversion of St. Paul. Gray in gray.
Wood. — 0.46 m h., 0.49 m br. — Cab. 12.

811. (922.) View in a wood. Dogs pursuing game.
Wood. — 0.23 m h., 0.30 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — According to Bode, painted by Rubens himself. — Cab. 12.

Cornelis de Vos,

born in Hulst about 1585, died in Antwerp May 9th, 1651. Pupil of David Remeeus. Became master of the Guild in 1608.

812. (231.) The Hutten Family. The father, dressed in black, sitting in an easy-chair, holds his hat in his right hand and rests his left upon the shoulder of his little son; opposite to him is the mother, taking by the left hand a girl who stands before her holding a rose. Near them sits the youngest child. In the background, view of a palace and garden.
Wood. — 1.42 m h. 2.13 m br. — From the Archiepiscopal Palace at Würzburg. — Phot. by Hanfstängl. — Hall V.

Jacob Jordaens,

born in Antwerp May 19th, 1593, died in that city Oct. 18th, 1678. Pupil of Adam van Noort in 1607, became his son-in-law in 1616. Entered the Guild of St. Luke in 1615. Worked in Antwerp.

813. (324.) A satyr, sitting as guest at the table of a country man, laughingly reproves him for blowing cold and warm from the same mouth. A woman places fruit upon the table. On top of the basket-chair of the grandmother sits a rooster. On the left the head of a child is visible. A dog is licking the feet of the countryman.
Canvas, mounted on wood; pieced out above. — 1.94 m h., 2.00 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

814. (181.) »As the fathers pipe, the children play.« At a heavily laden table sits an old man in an arm chair, rollicking, a pewter tankard in his left hand. In front, opposite to him, sits a young man upon a three-legged chair of bamboo, singing as he lifts his wine glass. Closely crowded upon the other side of the table are men, women and children, screaming, singing, playing the bagpipe, laughing and carressing. A parrot sits before its cage at an open window. Signed upon the frame of the window: J JoR fe. 1646
Canvas. — 2.36 m h., 3.18 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

815. (Schl. 431.) Christ, at twelve years of age, teaching in the Temple among the doctors. In the centre, behind Christ, sits the high-priest upon a throne. In the left foreground enter the Virgin and St. Joseph.

Canvas. — 2.25 m h., 0.96 m br. — From the Archiepiscopal Palace Veitshochheim near Würzburg. — Hall V.

Theodore Rombouts,

born in Antwerp 1597, (christened July 2^{d}), died in that city Sept. 14th, 1637. Pupil of Abraham Janssens; in Italy after 1617; after his return, in 1625, master of the Guild of St. Luke in Antwerp.

816. (199.) A company of singers, one playing upon a guitar. Upon the table lies a lute.

Canvas. — 1.34 m h., 1.78 m br. — Lith. by F. Piloty. Phot. by Hanfstängl. — A copy of this picture is in the Brunswick Gallery, No. 478; attributed to Honthorst. — Hall V.

Abraham van Diepenbeck,

born in Hertzogenbusch beginning of May 1596, died in Antwerp 1675. Influenced by Rubens after 1623. Worked in Antwerp.

817. (972.) The Dispensing of Bread to the Poor. Christ and the Virgin appear in the clouds. Dated on the left below: 1629.

Canvas. — 1.07 m h., 0.83 m br. — From the Archiepiscopal Palace at Würzburg. — Cab. 15.

818. (197.) Abraham entertainting the three Angels. In the doorway, at the left, Sarah is listening. Figures half life-size.

Canvas. — 1.43 m h., 1.96 m br. — From the Archiepiscopal Palace at Würzburg. A repetition is in the Gallery at Darmstadt, (No. 344). — Hall V.

Cornelis Schut,

born in Antwerp, May 1597, died in that city April 29th, 1655. Pupil of Rubens; became an independent master in 1619.

819. (Schl. 758.) Vulcan in a grotto, with three servants, working at an anvil. A boy, on the left, is bringing coals. In the left foreground, armor; on the right, a cannon.

Wood. — 0.62 m h., 0.85 m br. — Electoral Gallery of Munich. — Cab. 14.

Jan van Bockhorst,

called Long John; born in Münster 1605; master in the Guild of St. Luke in Antwerp 1633, died in that city April 21st, 1668. Pupil of Jacob Jordaens, and imitator of Rubens.

820. (233.) Mercury, flying through the air as messenger of the gods, falls in love with the beautiful Herse, one of the daughters of Cecrops, who, carrying a basket of flowers, comes down into a valley with her companions. Background: landscape with a temple.

Canvas. — 1.24 m h., 1.88 m br. — Electoral Gallery of Munich. — Hall V.

821. (237.) Ulysses discovers Achilles, disguised in female apparel, among the daughters of Lycomedes. Scene in a colonnade.

Canvas. — 1.24 m h., 1.88 m br. — Electoral Gallery of Munich. — Hall V.

Anthony van Dyck,

born in Antwerp March 22d, 1599, died at Blackfriars, London, December 9th, 1641. After 1609 pupil of H. van Balen, later of Rubens, whose assistant he remained after becoming master in 1618. Worked in England from 1620 to 1622, in Italy from 1623 to 1626, and, after 1632, in England again, as Court Painter to Charles I.

822. (221.) Susanna at the Bath. Sitting before a fountain, which is decorated with a statue of Amor, she tries to cover herself with a red garment from the view of the elders, who are advancing on the left behind her. At her feet lies a golden vessel with ornaments.

Canvas. — 1.92 m h., 1.41 m br. — Düsseldorf Gallery. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall VII.

823. (215.) St. Sebastian is being bound to a tree to suffer martyrdom. On the right are servants and soldiers, with their captain, who is mounted upon a gray horse. In the left foreground, a dog and various pieces of armor. The Saint is a portrait of the artist himself.

Canvas. — 2.00 m h., 1.48 m br. — Düsseldorf Gallery. — Engr. by H. Lips. Lith. by F. Piloty and S. Braun. Phot. by Hanfstängl. — Hall VII.

824. (198.) The Martyrdom of St. Sebastian. The Saint is being bound to a tree. On the right are two riders, one of whom carries a red banner; on the left, a negro raises the bow.

Canvas, pieced out above and below. — 2.60 m h., 1.85 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall VII.

825. (955.) Christ upon the Cross. Soldiers are leaving the scene. Night-piece.

Canvas. — 1.09 m h., 0.73 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 16.

826. (175.) The Virgin supports the naked Child, who stands upon an architectural fragment, and to whom St. John, coming from the left, offers an inscribed scroll. Knee-piece.

Wood. — 1.51 m h., 1.14 m br. — Düsseldorf Gallery. — Engr. by V. Green. Lith. by F. Piloty. — Phot. by Hanfstängl. — Hall VII.

827. (316.) The Repose upon the Flight into Egypt. The Virgin holds to her breast the sleeping Child; St. Joseph appears behind her at the left. Background: landscape with trees. Knee-piece.

Canvas. — 1.35 m h., 1.15 m. br. — Electoral Gallery of Munich. Engr. by C. Waumans, by J. Burger, and in a publication by M. v. Lochow. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

828. (203.) The Deposition. The body of Christ lies upon the ground, the head and left arm resting upon the lap of the Virgin, who sits before a cliff. On the left is St. John, holding with his right hand the arm of the Saviour, and drying his tears with the left. Behind these stands one of the holy women, wringing her hands. In the foreground lies the bilingual inscription from the cross, with the crown of thorns, and the nails, hammer and pincers.

Canvas. — 2.05 m h., 1.58 m br. — Düsseldorf Gallery. — Lith. by C. Piloty. — Phot. by Hanfstängl. — Hall VII.

829. (926.) The Deposition. Sketched copy, not an original design, of the preceding picture.

Wood. — 037 m h., 1.58 m br. — Mannheim Gallery. — Cab. 15.

830. (212.) The Deposition. Near the overthrown cross sits the Virgin in an attitude of sorrow. Before her, with the head and shoulders supported upon her lap, lies the body of Christ. On the right are three angels in mournful adoration; in the air, on the left, the heads of four winged cherubs.

Wood. — 1.09 m h., 1.48 m br. — Düsseldorf Gallery. — Engr. by L. Vorsterman. Phot. by Hanfstängl. — Hall VII.

831. (932.) The Deposition. Model for an engraving of the preceding picture, gray in gray.

Paper, mounted on wood. — 0.33 m h., 0.45 m br. — Mannheim Gallery. — School of this master. — Cab. 15.

832. (201.) The Battle of Martin d'Eglise, in which Henry IV. was victorious over the Duke of Mayenne. The King, mounted, and accompanied by Sully, watches the order

of the battle. Middle and background painted by P. Snayers. Figures half size.

Canvas. — 3.40 m h., 2.73 m br. — Electoral Gallery. — Phot. by Hanfstängl. — Carried to Paris in 1800, returned in 1815. — Hall VII.

833. (207.) Portrait of the Artist, as a young man. Turned to the left, the eyes looking toward the front, he holds his mantle with his right hand. A gold chain falls over the left shoulder. Breast-piece.

Canvas. — 0. 80 m h., 0.68 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

834. (206.) Portrait of a young man, to the left, looking upwards, the right arm enveloped in his mantle. Breast-piece. This picture, formely considered to be the portrait of Frans Snyders, is engraved in Sandrart's Academy as the portrait of the sculptor George Petel, who lived in Genoa at the same time with van Dyck. Signed: Dyck .f.

Canvas. — 0.76 m h., 0.56 m br. — Düsseldorf Gallery. — Engr. by C. Hess. Lith. by Piloty. — Hall VII.

835. (1405.) Portrait of the young Marquis de Mirabella, with smooth dark hair and slight beard, stiff collar and a gold sword chain. Knee-piece.

Canvas. — 1.07 m h., 0.90 m br. — Electoral Gallery of Munich. — Engr. by A. Blotheling. Lith. by Flachenecker. Phot. by Hanfstängl. — (Comp.: W. Schmidt, Allg. Zeitg. 1872. No. 299.) — Hall VII.

836. (Schl. 256.) Portrait of D. Filippo Spinola, Marchese de los Balbasses; in a black mantle, the left hand supported upon the hip, the right slightly raised. Half-figure, to the left.

Canvas. — 1.06 m h., 0.86 m br. — Electoral Gallery of Munich. — Hall VII.

837. (345.) Portrait of Duke Wolfgang William of Palatine-Neuburg, dressed in black, with a large dog by his side. He grasps with the left hand the guard of his sword and holds in the right the black band of the order of the Golden Fleece. Background, columns and red drapery. Full-figure, standing, life-size. Probably painted in 1629.

Canvas. — 2.04 m h., 1.31 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker. Etched by J. L. Raab. Phot. by Hanfstängl. — The original sketch is in the Albertina in Vienna. — Hall VII.

838. (944.) Portrait of Duke Wolfgang William of Neuburg, standing, with a large dog at his side. Model for an engraving of the preceding picture.

Paper, mounted on wood. 0.43 m h., 0.31 m br. — Düsseldorf Gallery. — Cab. 15.

839. (313.) Portrait of a man, standing, full-figure, life-size; dressed in black with broad lace collar and cuffs, about to put a glove upon his left hand. In the left background, a pilaster; on the right, a narrow view into the distance.

Canvas. — 2.03 m h., 1.20 m br. — Düsseldorf Gallery. — Etched by J. L. Raab. Lith. by F. Piloty. Phot. by Hanfstängl. — According to an old tradition the portrait of a Burgomaster of Antwerp. — Hall VII.

840. (315.) Portrait of the wife of the preceding, in a black dress with white lace collar and cuffs, the right hand upon her breast, the left hanging; strings of pearls upon both wrists. Background: a wall with a narrow view of landscape on the left. Full-figure, standing, life-size.

Canvas. — 2.03 m h., 1.20 m br. — Düsseldorf Gallery. — Etched by J. L. Raab. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

841. (347.) Portrait of Duke Charles Alexander de Crois, dressed in black, excepting the brocade sleeves, the left wrist supported upon the sword guard; about to step upon a terrace, before the entrance to which hangs a red curtain. Full-figure, life-size.

Canvas. — 2.07 m h., 1.37 m br. — Etched by J. L. Raab. Lith. by Zimmermann and J. Wölffle. — Bought in 1698 from Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.

842. (333.) Portrait of Genoveva d'Urphé, wife of the preceding, dressed in rich brocade, with broad lace neck-ruffle and strings of pearls on her neck and shoulders. She holds a flower in her right hand, which rests upon her body. A lap-dog is playing at her feet. A column closes the background on the left; upon the right, a red drapery. Full-figure, standing, life-size, full-face.

Canvas. — 2.07 m h, 1.35 m br. — Derivation like the preceding companion-piece. Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

843. (335.) Portrait of a man dressed in black, with a hat in the right hand, the left resting upon the hip. At the left of a column in the background, an open view. In the left foreground is a colt's-foot plant. Full-figure, standing, life-size.

Canvas. — 1.93 m h., 1.16 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall VII.

844. (321.) Portrait of the sculptor Colyn de Nole. The artist sits with his right arm resting upon the arm of the easy chair. Upon a small table, at the left, is a roll of manuscript. Knee-piece, full-face.

Wood. — 1.21 m h., 0.90 m br. — Bought, in 1638, of Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.

845. Anthonis van Dyck

845. (331.) Portrait of the wife of the preceding, sitting in an easy chair, turned to the left. Her little daughter, leaning against her knee, clasps her right arm. Knee-piece.

Wood. — 1.21 m h., 0.90 m br. — Derivation like the preceding companion-piece. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII

846. (217.) Portraits of the painter Jan de Wael and his wife. The aged artist, in black ceremonial robes, holding a glove in his right hand, with his left slightly raised, looks out of the picture. His wife sits upon a chair at his right, likewise in black, with a round collar and a muff. In the right background, red drapery; at the left, a column. Knee-pieces.

Canvas. — 1.24 m h., 1.37 m br. — Bought, in 1678, from Gisbert of Cologne by the Elector Max Emanuel. — Hall VII.

847. (209.) Portrait of the engraver Charles Malery of Antwerp, dressed in black, looking over his right shoulder and holding his mantle in the left hand. In the right background, a broken column. Half-figure.

Canvas. — 1.02 m h., 0.80 m br. — Electoral Gallery of Munich. — Phot. by J. Albert and by Hanfstängl. — Hall VII.

848. (193.) Portrait of Henry Liberti of Gröningen, organist of the Cathedral of Antwerp. He wears a large gold chain, the right hand rests upon the base of a column, and in the left is a sheet of note-paper. An original repetition is in the Gallery of Madrid. Half-figure.

Canvas. — 1.04 m h., 0.80 m br. — Bought, in 1698, of Gisbert of Cologne by the Elector Max Emanuel. — Engr. by P. de Jode. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

849. (1308.) Portrait of the wife of van Dyck, Maria Ruthven, born Countess of Gowrie. She sits, turned to the left, dressed in white satin, with a violoncello, the bow resting upon her left arm. Knee-piece.

Canvas. — 1.13 m h., 0.93 m br. — Electoral Gallery of Munich. — Lith. by W. Flachenecker. Phot. by J. Albert and Hanfstängl. — Hall VII.

850. (935.) Portrait of P. Snayers of Antwerp, painter of battle-scenes and landscapes, turned to the right, and looking a little upward. He wears a broad-brimmed hat and white, overlying collar. Breast-piece.

Wood. — 0.28 m h., 0.21 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 14.

851. (927.) Portrait of Queen Maria de Medici, holding flowers in her right hand. Farther back, on the right, is the royal crown of France. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P.

Pontius. Phot. by Hanfstängl. This portrait and the following companion-pieces belong to a series of models for engravings, painted partly by Van Dyck and partly by his pupils, for the Iconography of Celebrated Contemporaries published by van der Eynden. Among the sketches in the Pinakothek the portraits of Wallenstein, Tilly and the Count of Nassau appear not to be by the master's own hand. — Cab. 13.

852. (938.) Prince Francis Thomas de Carignan in armor, with the commandant's staff in his right hand, his left resting upon a helmet. Knee-piece, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. The portrait of this prince, in armor, painted in oil, is in the Museum of Berlin. — Cab. 13.

853. (937.) Princess Margaret of Lorraine, turned to the right, and resting her left hand upon her body. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by Schelte à Bolswert. — Cab. 13.

854. (930.) King Gustavus Adolphus of Sweden, to the right, with a general's staff, and wearing a scarf over his armor. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. Phot. by Hanfstängl. — Cab. 13.

855. (940.) Count Albert von Wallenstein, Duke of Friedland, with the commandant's staff. In the background, mountains. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. de Jode. Phot. by Hanfstängl. — Cab. 13.

856. (939.) General Tilly, turned to the right, in armor, with a round ruff, the commandant's staff in his right hand. In the background, a town in flames. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. de Jode. Phot. by Hanfstängl. — Cab. 13.

857. (929.) Count John of Nassau, with the general's staff in his right hand. Half-figure, full-face, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — A picture of the Count and his family by van Dyck painted in 1634 is in the collection of Lord Cowper in Panshanger. — Cab. 13.

858. (928.) The Abbot Caesar Alexander Scaglio, seated, with his right arm resting upon the base of a column. Half figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — Cab. 13.

859. (934.) Portrait of Palamades Palamedesz, painter of battle scenes. He rests his right arm upon a block of stone, and holds the mantle thrown over his shoulder. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by P. Pontius. — Phot. by Hanfstängl. — Cab. 13.

860. (936.) Portrait of Lucas van Uden, painter of landscapes, to the left, with a drawing in his right hand, the left resting upon his hip. Half-figure, gray in gray.

Wood. — 0.24 m h., 0.21 m br. — Electoral Gallery of Munich. — Engr. by L. Vorstermann. — Cab. 13.

861. (295.) Portrait of the painter Jan Brueghel, with reddish hair and beard, in a black garment and broadly-folded neck ruff. The left hand upon the breast, the right rests upon the hip. Half-figure, life-size.

Canvas. — 0.87 m h., 0.74 m br. — Düsseldorf Gallery. — Etched by van Dyck himself. Phot. by Hanfstängl. — This portrait, which agrees with the etched portrait of Brueghel by van Dyck, appears to have been painted by another companion or assistant of Rubens. — Hall VII.

862. (Schl. 432.) Study head, to the left, in the attitude of an apostle deep in thonght, the chin supported upon the left hand.

Wood. — 0.57½ m h., 0.42 m br. — Electoral Gallery of Munich. Perhaps an early work of van Dyck. A similar painting is in the Gallery at Augsburg, and three others are in the City Gallery at Bamberg. (Comp.: Rooses, Gesch. d. Antw. Malerschule, German Ed. p. 278.)

863. (943.) Study head of a child, to the left, with a yellow drapery over the head and left shoulder. Sketch.

Wood. — 0.45 m h., 0.39 m br. — Electoral Gallery of Munich. — Cab. 15.

Pupils and Successors of van Dyck.

864. (Schl. 258.) Jupiter and Antiope. The latter, only slightly covered with a blue cloth, lies sleeping upon the ground. Behind her is Jupiter, in the form of a satyr, with the eagle; above are cupids holding a brown drapery.

Canvas. — 2.03 m h., 1.90 m br. — Düsseldorf Gallery. — Engr. by C. Hess and V. Green. Lith. by J. A. Mayr. — Notwithstanding the belief long held that this picture is by van Dyck, the authenticity must still be considered as doubtful. (Comp. Smith, Cat. rais. III. 73. Rooses, Gesch. d. Antwerpener Malerschule German Ed. p. 481.) — Hall VII.

865. (176.) Portrait of a young man dressed in black looking to the left, the right hand with fingers spread, lying upon the breast. Breast-piece.

Canvas. — 0.72 m h., 0.59 m br. — Electoral Gallery of Munich. Lith. by H. Winterhalter. — Hall VII.

866. (1414.) Portrait of Queen Henrietta of England, in a white satin dress with short puffed sleeves, red silk ribbons, and rich trimming of pearls. She stands in a colonnade with green curtains and stretches out her hand towards a dish of roses which a negro boy holds towards her. Full-figure, life-size. School of this master.

Canvas. — 2.04 m. h., 1.31 m br. — Düsseldorf Gallery. — Hall VII.

867. (220.) Christ speaking with the lame man whom He has healed; behind them are two disciples. Knee-piece.

Canvas. — 1.28 m h., 1.56 m br. — Düsseldorf Gallery. — Engr. by P. de Jode. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall VII.

Gottfried Kneller, (Kniller),

born in Lübeck Aug. 8th, 1646, died in London Oct. 27th, 1723. Pupil of Ferd. Bol in Amsterdam, imitator of van Dyck. After 1672 worked in Italy, Munich, Nuremberg, Heidelberg and finally became Court Painter in London.

868. (1304.) Portrait of Henrietta Maria, third daughter of Henry IV. of France and Maria de Medici, and wife of King Charles I. of England. She sits in an easy chair, wearing a blue dress rich with jewels, her hair and neck ornamented with strings of pearls; holding a rose in her left hand, which rests upon her lap. Upon the table is a crown. Knee-piece. Copy after van Dyck.

Canvas. — 1.85 m h., 0.75 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall VII.

Gaspar de Crayer,

born in Antwerp Nov. 1584, died in Ghent Jan. 27th, 1669. Pupil of Raphael van Coxien in Brussels, afterwards influenced by Rubens. Worked in Brussels, removed in 1664 to Ghent.

869. (314.) Upon a high throne sits the Virgin with the Child, on one side St. Apollonia and St. Dorothea, on the other St. John the Evangelist and St. James. Upon the steps below kneel or stand Saints Stephen, Laurence, Andrew and Anthony the Hermit; somewhat lower are St. Augustine, before whom an angel bears the flaming heart, and St. Benedict. Upon the lowest step, in the foreground of the picture, is the painter himself with his brother, the latter in warlike trappings, and, according to tradition, his sister and his nephew. Signed on the right, below: IASPER DE CRAYER FECIT 1646.

Canvas. — 5.94 m h., 3.85 m br. — Formerly the altar-piece of the Church of the Augustines in Brussels; acquired by John William of the Palatinate for his Gallery in Düsseldorf. — Hall V.

870. (964.) The Virgin adored by the Saints. Sketch for the preceding picture, gray in gray, ruled over in squares.

Canvas. — 0.74 m h., 0.53 m br. — Bought by King Maximilian I. — Cab. 15.

871. (1394.) Portrait of a man with a gray chin beard, dressed in black with a white ruff.

Canvas. — 0.64 m h., 0.53 m br. — Zweibrücken Gallery. — Hall V.

Gerard Douffet (Doufeet),

born in Liege, Aug. 16th, 1594, died in that city 1660. Pupil of Jan Taulier in Liege. Studied in Rome and Venice from 1614 to 1622; worked chiefly in Brussels.

872. (110.) Pope Nicholas V. visiting the tomb of St. Francis of Assisi, the body of whom he finds standing upright. In the upper part of the church one possessed of the devil is healed by a priest; other diseased people are waiting upon the staircase, among them a naked lame man. A cardinal is coming down the steps.

Canvas. — 4.04 m h., 3.47 m br. — According to an inscription upon the back, this picture was ordered for a church in Liege by Carel Caroli, in 1627, as a memorial of his wife, Adelaide Gabriele, who died in 1625; it was afterwards aquired by van Douven for the Düsseldorf Gallery. — Hall V.

873. (158.) The Empress Helena, sitting upon a white horse and surrounded by soldiers and women, has the cross uplifted which has proved to be the true one through miracles wrought upon the sick and the dead. Signed on the left, below: GER. DOVFFET INVENTOR F.

Canvas. — 3.09 m h., 3.67 m br. — Ordered by Don Carlos Hardi, of the Abbey of St. Laurence at Liege, and acquired by the Elector John William of the Palatinate for the Düsseldorf Gallery. — Hall V.

874. (Schl. 576.) Portrait of a merchant, in a garment of black damask with purple sleeves, a glove in the left hand, which is lifted to the breast. Upon the table draped in green, at the right, is a hat, nutmegs and cloves. On the right, above, upon a cartouche, is a coat-of-arms with three golden lilies above a gold band upon a red ground; on the left the inscription:

L — V T
.ÆTATIS. SVÆ.
· 51 ·
ANNO . 1617.

Knee-piece, life-size, to the left.

Canvas. — 1.21 m h., 0.87 m br. — Electoral Gallery of Munich. — Hall V.

875. (Schl. 575.) Portrait of the wife of the preceding, in a purple dress trimmed with fur. She rests the left hand upon the arm of the chair, and holds in her right the jewel of her girdle-chain. On the left, above, upon a cartouche is the coat-of-arms: a white lion upon a red field, with chequered squares. Below is the inscription:

ÆTATI (sic!) SVA.
57
ANO 1617.

Knee-piece, life-size, to the left.

Canvas. — 1.26 m h., 0.87 m br. — Electoral Gallery of Munich. — Hall V.

876. (226.) Portrait of a man with a red beard, dressed in black, wearing a round ruff and high hat with narrow brim; front view, looking over the left shoulder. He rests the right hand upon his hip, and holds in the left a roll. Signed on the left, above, near a coat-of-arms: ÆTATIS SVÆ. 53. 1624.

Canvas. — 1.00 m h., 0.77 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall V.

877. (183.) Portrait of a man in a purple coat and black mantle with his gloves in the left hand; turned to the right.

Canvas. — 0.83 m h., 0.66 m br. — Düsseldorf Gallery. — Cab. 14.

School of Gerard Douffet.

878. (1233.) St. Norbert, kneeling, receives the scapulary from the Virgin, who, with the Child, appears to him in the clouds. An angel, floating above the Saint, bears the white dress and cap of the order.

Canvas. — 0.86 m h., 0.64 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 16.

Adrian Brouwer,

born, probably at Oudenaerde in Flanders, about 1605, died in Antwerp end of Jan. 1638 (buried Feb. 1st); entered the Guild of the latter city in 1631|32. Pupil of Frans Hals in Haarlem, afterwards influenced by Rubens in Antwerp.

879. (965.) Card Players quarrelling in an Inn. One man is drawing his sword, while another is about to give him a blow upon the head with a jug. Between this group two men threaten each other with their fists, the one in the foreground holding a knife. A fifth is watching the strife from an open door on the right.

Wood. — 0.32 m h., 0.49 m br. — Mannheim Gallery. — Engr. by A Schlicht. Etched by J. de Mare in the Gaz. d. Beaux Arts XXI. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 16.

880. (1119.) The Room of a Village Barber. The barber is probing a wound in the foot of a bald-headed peasant who sits before him, shrieking, while a woman prepares the plaster. A wounded man is entering the door; in the back of the room an assistant is engaged in shaving a customer.

Wood. — 0.31 m h., 0.40 m br. — Mannheim Gallery. — Engr. by A Schlicht. Etched by J. L. Raab. Lith. by E. Meyer and J. Wölffle. Phot. by Hanfstängl. — Cab. 15.

881. (Schl. 108.) Two peasants, sitting upon a bench by the fire, smoking. The one in front, dressed entirely in

green, holds a jug in his left hand and a pipe in his right; he puffs a cloud of smoke from his mouth. The other knocks the ashes from his pipe at the fire-place.

Wood. — 0.21 m h., 0.19 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 15.

882. (Schl. 109.) A Scrimmage. Five men in violent hand to hand conflict, one drawing a sword, another about to strike a run-away with a club. In the right background an inn-keeper is bringing a jug, followed by a woman looking through the doorway.

Wood. — 0.23 m h., 0.31 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

883. (811.) A company of three persons. The foremost, on the left is lighting his clay pipe; a second, sitting at a table on the right holds his glass in his hand, a third in the background is filling his pipe. Signed above, in the left corner: B.

Wood. — 0.23 m h., 0.20 m br. — Electoral Gallery of Munich. — Lith. by C. Schuler and J. Wölffle. Zincogravure in the Gaz. d. Beaux Arts. XXI. Phot. by Hanfstängl — Cab. 16.

884. (813.) A merry company of five persons, four of whom are singing, while one, sitting upon a cask in the foreground, full-face, accompanies the others upon a fiddle.

Wood. — 0.23 m h., 0.20 m br. — Electoral Gallery of Munich. — Etched by W. Rohr in Graph. Künste, 1883. Lith. by N. Strixner. Phot. by Hanfstängl. — Cab. 16.

885. (1057.) A village doctor binding the wounded arm of a peasant. A man behind them is looking on. Upon a table in the background is a brazier of coals and two small bottles.

Wood. — 0.23 m h., 0.20 m br. — Mannheim Gallery. — Engr. by A. Schlicht. Lith. by N. Strixner and J. Wölffle. — Zincogravure in the Gaz. d. Beaux Arts XXI. — Phot. by Hanfstängl. — Cab. 16.

886. (Schl. 107.) Two peasants, fighting. The one attacked, dressed entirely in green, sits upon a bench before a barrel, screaming, while he presses his hat, in which sticks a pipe, down upon his head.

Wood. — 0.15½ m h., 0.14 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 15.

887. (Schl. 968.) Six peasants sit smoking at a table in a tavern. In an open doorway, through which is a view of trees, appears a beggar.

Wood. — 0.35 m h., 0.26½ m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

888. (791.) Peasants playing cards in a tavern. Around a table in the centre sit seven peasants, one of whom, in the midst of great shouts, is showing his cards. At a fire in the background a man is warming himself and talking to a woman who sits near. Through a half-open door is a distant view.

Wood. — 0.32 m h., 0.43 m br. — Electoral Gallery of Munich. Etched by W. Rohr in l'Art. 1883. Lith. by L. Quaglio. Phot. by Hanfstängl. — Cab. 16.

889. (854.) A scrimmage between two peasants, one of whom, falling, carries a barrel with him. A woman hastens to part them. In the background a man otherwise employed.

Wood. — 0.30 m h., 0.25 m br. — Electoral Gallery of Munich. — Lith. by L. Quaglio. Zincogravure in the Gaz. d. Beaux-Arts, XXI. — Phot. by Hanfstängl. — Cab. 16.

890. (Schl. 112.) A Bar Room. Three men and a woman sit around a barrel which serves as a table. On the left an inn-keeper, dressed in black, is placing a jug upon the board.

Wood. — 0.36 m h., 0.27 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

891. (Schl. 850.) Peasants, playing cards. The winner, dressed in blue, with a black cap, is showing his hand; his opponent, wearing a high hat and sitting astride of a bench, holds the cards up to his face. One of the lookers on is lifting a mug to his mouth. In the right background appears a man at the door.

Wood. — 0.24 1/2 m h., 0.34 1/2 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

892. (Schl. 111.) A Peasants' Tavern. In the right foreground a fat toper has fallen asleep upon a barrel, with a jug in his hand. In the right background peasants sleeping, drinking and vomiting, with swine.

Wood. — 0.32 m h., 0.25 m br. — Electoral Gallery of Munich. Etched by Caj. Stürzer. — Phot. by Hanfstängl. — Cab. 16.

893. (799.) Two soldiers, throwing dice in a tavern; behind them are two lookers on. In the right background sits an old woman busied with a pail; a man is going out of a door.

Wood. — 0.35 m h., 0.46 m br. — Electoral Gallery of Munich. — Engr. by Trogg. Lith. by F. Winterhalter. Zincogravure in the Gaz. d. Beaux-Arts, XXI. — Phot. by Hanfstängl. — Cab. 16.

894. (1107.) Around a cask, which serves as a table for bread and beer, are assembled a number of persons, four of whom are singing. One of the two women is giving her child drink from a cup. In the left background a man is

888. Adriaen Brouwer

warming himself at the open fire, and a boy stands before him, leaning upon a bench. On the right is an open view. In the right foreground, near a hat, lies a slut and her pups.

Wood. — 0.43 m h., 0.58 m br. — Electoral Gallery of Munich. — Engr. by J. A. Stenglmair. Phot. by Hanfstängl. — Cab. 15.

895. (Schl. 174.) Peasants around an open fire in a tavern. A man, dressed in gray, standing with his hands at his back, is looking at a drinker, dressed in green, who sits upon a bench. In the background are three other figures.

Wood. — 0.33 m h., 0.25 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 16.

896. (Schl. 110.) A Bar Room. In the left foreground a fat inn-keeper talking with a woman who sits near him holding a glass of liquor in her left hand. In the right background, a group of peasants around the fire; a man is entering the door.

Wood. — 0.40 m h., 0.53 m br. — Düsseldorf Gallery. — Cab. 16.

Joost van Craesbeeck,

born at Neerlinter, near Thienen in Brabant, probably before 1608, died in Brussels before 1662. Influenced by Brouwer, after 1631 a citizen of Antwerp, entered the Guild in that city as master in 1633|34; removed to Brussels in 1651.

897. (Schl. 175.) A Village Tavern. Near a barrel sits a man with two women, one of whom has fallen asleep. In the background six other figures. Signed on the right, upon the barrel: CB.

Wood. — 0.48 m h., 0.41 m br. — Zweibrücken Gallery. — Cab. 15.

Gillis van Tilborgh the Younger,

born in Brussels 1625, died, probably, 1678. Pupil of his father, who bore the same name; afterwards of David Teniers the Younger.

898. (Schl. 848.) A peasant in a tavern, reading a letter to a woman; the latter holds a beer mug in her right hand. Signed on the right below: TILBOR..

Wood. — 0.32 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 16.

899. (Schl. 849.) A woman reading a letter to two peasants, who are sitting near a barrel in a tavern. Behind the group two other figures are visible. Companion-piece to the preceding.

Wood. — 0.35 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 16.

David Teniers the Elder,

born in Antwerp 1582, died in that city July 19th 1649. Entered the Guild of St. Luke in Antwerp 1595 as pupil of his elder brother Julian Teniers; afterwards travelled in Italy and in Germany, where he had intercourse with Ad. Elsheimer. Became master of the Guild in 1606; worked in Antwerp.

900. (Schl. 827.) Rocky ravine with a bridge over a stream, above which rises a castle on the left. One figure is passing over the bridge; two, in the left foreground, stand talking together, near them is a dog. Signed below: D·F

Wood. — 0.24¾ m h., 0.35 m br. — Zweibrücken Gallery. — Cab. 14.

901. (Schl. 824.) A peasant, with a pole upon his shoulder, advancing to the right. In the background, a group of houses.

Wood. — 0.24 m h., 0.19 m br. — Zweibrücken Gallery. — Cab. 14.

David Teniers the Younger,

born in Antwerp middle of Dec. 1610, died in Brussels April 25th 1690. Pupil of his father David Teniers the Elder; became master in the Guild 1632/33. Worked in Antwerp and Brussels.

902. (844.) A Flemish Bar Room. On the left are peasants throwing dice; others, farther back, are assembled around a table, smoking and drinking. One man, on the left, with a leathern apron and a clay pipe, is toying with a girl who is about to strike at him. At a door in the background is the host with food and drink, and through a window the head of a peasant is visible. Signed on the left, below: ·D· TENIERS·F

and on a drawing affixed to the boards: Ao 1643.

Wood. — 0.56 m h., 0.72 m br. — Electoral Gallery of Munich. — Etched by W. Rohr. Lith. by R. Letier. Phot. by Hanfstängl. — Cab. 15.

903. (840.) Scene in a Tavern. A young man, dressed in gray, standing on a cask, plays upon a fiddle, while a young couple of peasants are dancing and shouting. Two others are caressing, four men are looking on, and, through a window above, two more are visible. Near a barrel before the fireplace, in the right background, are two peasants playing cards,

905. David Teniers d. J.

907. David Teniers d. J.

and others looking on. Signed on the left, below: DAVID. TENIERS FEC
and on a drawing affixed to the chimney mantle: ·Aº 1645.

Wood. — 0.56 m h., 0.80 m br. — Electoral Gallery of Munich. — Etched by W. Rohr. Lith. by J. Wölffle. Phot by Hanfstängl. — Cab. 15.

904. (802.) Scene in a Tavern. Before a bench in the left foreground sits a man with a jug, smoking; behind him stands another, filling his pipe and talking. In the background, six peasants before the fire-place. Signed on the right, below:
and on a drawing above the fire-place: D. TENIERS. FEC 1650

Wood. — 0.35 m h., 0.44 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 16.

905. (841.) A Peasant's Wedding. The guests sit around a table, on the left, in the yard of an inn. A couple are dancing to the sound of a bag-pipe played by a musician who stands upon a cask; others are looking on or conversing. In the left foreground is a drunken man, with a red cap, asleep. In the right background, view of a village church. Signed on the right, below: DAVID. TENIERS FEC ·1651·

Copper. — 0.68 m h., 0.86 m br. — Düsseldorf Gallery. — Etched, probably by the master himself; of this there exists an anonymous copy. — Engr. by E. Thelott. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 15.

906. (Schl. 826.) An alchemist sitting at a table with a bottle and spectacles in his hands; in the background, three assistants. A portrait of the painter himself at an advanced age. Signed on the right, below: D. TENIERS 1680.

Wood. — 0.24$^3/_4$ m h., 0,19$^1/_2$ m br. — Electoral Gallery of Munich. — Cab. 15.

907. (785.) A Room in an Inn. Three smokers sitting around a barrel on the left, one in the foreground with a large jug of beer in his right hand, while another opposite him raises a beer-glass. Behind them stands a fourth, filling his pipe. In the right background are five peasants before a fire; the host is just going out of the door.

Wood. — 0.37 m h., 0.53 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 16.

908. (Schl. 820.) Eight peasants in a tavern, four smoking and drinking in the foreground, and four grouped

about the fire-place. The hostess comes in at the right with food and drink. Signed on the right, below: D. TENIERS. F.

Wood. — 0.37 m h., 0.51 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 15.

909. (804.) A peasant, in a red cap, sitting before a cask upon which are his beer-mug, pipe, and tobacco, and playing a pocket violin; a companion is looking in at the window. Two others are warming themselves at a fire in the background. Signed on the right, below: D. TENIERS

Wood. — 0.25 m h., 0.35 m br. — Electorial Gallery of Munich. — Lith. by F. Winterhalter. Phot. by Hanfstängl. — Cab. 14.

910. (1125.) Interior of a Flemish Tavern. A peasant in his shirt sleeves sitting on a cask which serves as a chair, and lighting his pipe, while one opposite him, grinning, looks into the jug. Behind them, an old and a young peasant, and a woman. Two men stand near the fire-place, and in the corner is a third. The host is going out to fill a jug. Signed on the right, below: D. TENIERS. FEC

Wood. — 0.28 m h., 0.37 m br. — Private property of the King. — Lith. by J. Wölfle. Phot. by Hanfstängl. — Cab. 16.

911. (1039.) A peasant, sitting upon a block of wood before a stool, smoking, with the pipe in his left hand. Near him, on the left, sits a woman drying tobacco over a brazier of coals. In the right fore-ground a man before a shallow tub. Signed on the right, below: D. TENIERS. F

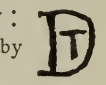
Wood. — 0.16 m h., 0.23 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 15.

912. (Schl. 819.) Three peasants, playing upon the violin, the lute and the pipe; in the left background, four others about the fire-place. Signed on the right, below, like the preceding picture.

Wood. — 0.41 m h., 0.59 m br. — Zweibrücken Gallery. — Cab. 14.

913. (Schl. 821.) Three peasants, one, at the left, in his shirt sleeves, with a tankard in his left hand and a pipe in his right; the second sits stooping over a brazier of coals; the third, in the background, is filling his pipe. Signed on the left, below: P. TENIERS F.

Copper. — 0.20 m h., 0.25½ m br. — Electoral Gallery of Munich. — Etched by W. Rohr. — Cab. 15.

914. (Schl. 882.) A man in a gray coat and hat with a green brim, sitting upon a cane chair at a narrow table, his left hand upon the handle of a beer-mug, and holding in his right a pipe. Knee-piece. Signed on the right, below: 

Wood. — 0.20 m h., 0.18 m. br. — Electoral Gallery of Munich. — Lith. by N. Strixner. — Cab. 14.

915. (Schl. 823.) Two drinkers singing; the one, in a gray jacket and green cap sits at a table beating with his right hand upon the cover of his pewter mug; the other, behind him, holds a pipe in his hand. On the right above is the signature TENIER (sic!) F.

Copper. — 0.21 m h., 0.17 m br. — Electoral Gallery of Munich. — Cab. 16.

916. (783.) A guard room, with a variety of weapons on the left. Around a low table on the right sit, and stand, four soldiers, throwing dice and smoking. Three musketeers and four other soldiers are talking together in the background, between the entrance and the fire-place.

Canvas. — 0.66 m h., 0.84 m br. — Electoral Gallery of Munich. — Cab. 15.

917. (Schl. 815.) Lot and his Daughters. The aged Lot at his meal in a cave caressing one of his daughters, who holds a wine glass in her left hand. The other daughter is busied about the table. On the right, view of Sodom in flames. Signed on the right, below: D. TENIERS.

Canvas. — 0.35 m h., 0.46 1/2 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 14.

918. (Schl. 817.) The Prodigal Son, revelling among courtesans. One of these takes his purse while he, turned aside, is fondling his neighbor. Upon the ground in front, a wine-cooler., cards, an ape, and a poodle. Signed on the right, below: D. TENIER F. (sic!).

Copper. — 0.37 3/4 m h., 0.56 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 16.

919. (Schl. 816.) Witches' Magic. On the left, the witch is tying the phantom of a fish to a cushion; on the right, a woman and a man are trying to escape from the midst of a crowd of spectres. Signed on the right, below: D. TENIERS.

Wood. — 0.31 m h., 0.46 m br. — Zweibrücken Gallery. — Cab. 14.

920. (787.) A Concert of Cats and Apes. One of the apes, sitting, dressed in costume, on the left, is blowing into a

clarinet, while the cats upon the table are singing from notes. Upon the music-book sits an owl. The signature, in the left corner, above, is of questionable authenticity. D·TENIERS F

Wood. — 0.26 m h., 0.31 m br. — Electoral Gallery of Munich. — Etched by Coryn Boel. Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 14.

921. (803.) A company of apes, in costume, drinking and smoking in a cellar. Four of them are grouped about a bench; a fifth, in the background, is tapping a barrel. Signed on the right, below: D. TENIERS FEC

Wood. — 0.27 m h., 0.36 m br. — Elect. Gall. of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 13.

922. (786.) Masked Apes at a Banquet. Four apes, eating and drinking at a round table, upon which is a pie. Three others, upon the floor, are devouring a capon; a waiter on the left is opening oysters. In the background are four apes roasting birds at the kitchen fire. Signed on the right, below: D. TENIERS FEC

Wood. — 0.27 m h., 0.36 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. — Phot. by Hanfstängl. — Cab. 13.

923. (Schl. 825.) Teniers' Castle of Borken, with the three towers; above are brightly lighted storm clouds. In the right foreground, three peasants. Signed on the right, below: D·F

Wood. — 0.23½ m h., 0.19 m br. — Private property of the King. — Cab. 15.

924. (Schl. 818.) Village landscape, with a pointed church tower. In the foreground a man is walking with a bundle of brush-wood under his arm; a little dog runs before him.

Canvas. — 0.69 m h., 0.80 m br. — Zweibrücken Gallery. — Cab. 14.

925. (299.) Great Fair before the Church of Santa Maria dell' Imprunata, near Florence, on St. Luke's day, Oct. 18th. In the left foreground, near a tall tree, is a staging with a snake-charmer; on the right, a booth with glass-ware; behind is a gallows, in the centre, visitors coming with carriages; in the middle distance and background, before the Church dell' Imprunata, are the most varied scenes of the life of the people.

Canvas. — 2.65 m h., 3.95 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Copy from the engraving by Jacques Callot: »La grande foire de Florence«, dedicated in 1620, to the Grand Duke Cosimo II., at whose order it had been executed. — Hall V.

926. (Schl. 811.) View in the Gallery of the Archduke Albert in Brussels. The master, himself, sits at the easel painting a peasant, who poses before him with a flail in his hand. Three cavaliers stand behind the painter, on the left, and a page is entering the door. In the right corner is the large picture by P. Veronese: Soloman receiving the Queen of Sheba, now in the Uffizi at Florence.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — The pictures, introduced into this and the three following paintings, came afterwards to Vienna where they are still mostly to be found; a part were removed to Madrid and to Florence. — Cab. 15.

927. (Schl. 814.) A second view in the Brussels Gallery. In the centre a table with drawings and sculptures, next to which a servant has just uncovered a portrait of a prince by Valesquez. In the background, two men conversing at a round table.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace at Nymphenburg. — Phot. by Hanfstängl. — Cab. 15.

928. (Schl. 813.) A third view in the Brussels Gallery. In the centre a man, dressed in black, is entering a door which is surrounded by small pictures.

Canvas. — 0.96 m h., 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — Cab. 15.

929. (Schl. 812.) A fourth view in the Brussels Gallery. In the left corner of the picture, next to a table covered with drawings, the painter is showing to the Archduke the so-called Madonna with the Cherries by Titian, which stands upon an easel.

Canvas. — 0.96 m h. 1.28 m br. — From the Palace of Nymphenburg. — Phot. by Hanfstängl. — The Madonna with the Cherries is now in the Belvedere in Vienna. — Cab. 15.

Imitator of Teniers.

930. (1003.) A peasant woman, on the left, sits in a cane chair before a barrel used as a table, lighting a clay pipe, while a man, resting his right arm upon her shoulder, holds in his left hand a full glass. In the right background, three peasants, with jug and pipes, are assembled about the fire-place.

Wood. — 0.36 m h., 0.53 m br. — Zweibrücken Gallery. — Lith. by A. Richter. — Phot. by Hanfstängl. — Cab. 14.

Peter Thys,

born in Antwerp, April 1616, died in that city in 1677 or 78. Pupil of A. Deurwarder; followed the style of van Dyck in historical and portrait paintings.

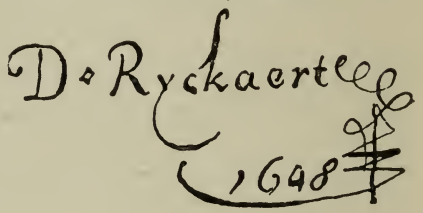
931. (Schl. 810.) Portrait of David Teniers the Younger, dressed in black with a white collar and white slashed sleeves, wearing a medallion upon a gold chain. Beyond the green drapery on the left is a view of a palace. Half-figure, to the left.

Wood. — 0.29 m h., 0.24 m br. — Mannheim Gallery. — Engr. by Lucas Vorstermann jun. — Cab. 15.

David Ryckaert the Youngest, (the Third),

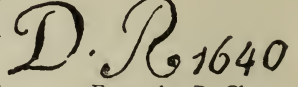
born in Antwerp, 1612, (christened Dec. 2[d]). After 1636, member of the Guild of St. Luke in that city; died there, Nov. 11th, 1661. Pupil of his father, David Ryckaert; imitated Adr. Brouwer and especially David Teniers.

932. (991.) Twelfth Night Festival, with a numerous company. Signed on the right, below:



Canvas. — 0.80 m h., 1.14 m br. — Mannheim Gallery. — Lith. by J. Fertig. — Cab 14.

933. (Schl. 216.) Street Urchins at Play. One boy rides upon the back of another whose head a man, seated, holds with his hands. Signed on the left, below:



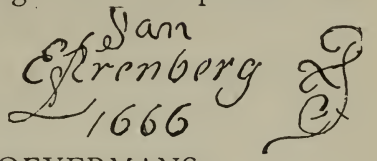
Wood. — 0.49 m h., 0.38 1/2 m br. — Zweibrücken Gallery. — Engr. by P. Chenn. — Cab. 15.

Karl Emmanuel Biset,

born in Mechlin, Dec. 1633, died in Breda, 1685. Became master in the Guild of Antwerp in 1661|62. Imitated Gonzales Coques, with whom he is sometimes confounded.

934. (308.) Interior, with a collection of pictures and curiosities; walls and ceiling decorated with paintings; upon a table, a variety of sculptures in marble and bronze with engravings and books. The three groups of visitors to the gallery, on the left and in the middle, are portraits painted by Biset. In the right corner is an allegorical group representing Apollo with two Muses, Mercury and three Cupids who are looking at a picture by Jordaens, and being painted by him. The pictures in the collection are mostly originals by different artists; among them the following are signed: Still-life by C. DE HEEM; Jupiter and Antiope by D H; Animals in a Landscape by P. B. (Pieter Boel.); Diana and Actaeon, signed:

COR . . NS; Adoration of the shepherds by P. T. (P Thys); a landscape signed: PAI . . . Among the four pictures represented in the foreground are: A Fish.piece by P. B. (Pieter Boel), an Architectural piece by W. E. van Ehrenberg 1666, signed:



and a mythological painting by F. BOEYERMANS.

Canvas. — 1.41 m h., 2.36 m br. — Düsseldorf Gallery. — (Comp.: W. Schmidt. Zahn's Jahrb. V. 49.) — The signature of Biset is not fully assured; the work is possibly by Gonzales Coques. — Hall V.

Flemish, about 1650.

935. (Schl. 433.) A company of fine people in a wood; some at table, some lying on the ground, some walking. In the right foreground, a cooling vessel.

Wood. — 0.18 m h., 0.23 m br. — Mannheim Gallery. — Cab. 14.

Lodewyck de Vadder,

born in Brussels about 1560, died, probably in that city, about 1623.

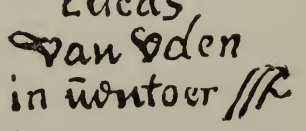
936. (980.) Landscape with a ravine through which three horseman are passing; in the middle distance, a flock of sheep and view of a hilly country.

Wood. — 0.33 m h., 0.51 m br. — Electoral Gallery of Munich. — Cab. 16.

Lucas van Uden,

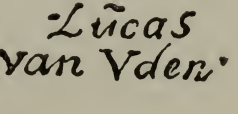
born in Antwerp, Oct. 18th, 1595, died in that city, Nov. 4th, 1672. Pupil of his father Artus van Uden; entered the Guild of St. Luke as master in 1626/27; assistant and imitator of Rubens.

937. (973.) A level landscape at sundown; trees are reflected in a rush-grown pond in which a peasant is bathing his horses, and where cattle are coming to drink. One girl has a brass jar upon her head and another, who is milking, is caressed by a shepherd. Signed in the left corner, below:



Wood. — 0.52 m h., 0.78 m br. — Private property of the King. — Hall V.

938. (Schl. 854.) Landscape with a distant view; on the right a feast of the gods before a grotto, two cupids are strewing flowers upon a table. Upon a height are a goat and a stag. Signed on the right below:



Wood. — 0.71 m h., 1.14 m br. — Electoral Gallery of Munich. — Cab. 13.

Jaques d'Artois (Arthois),

born in Brussels, 1613, (christened Oct. 12th), died in that city, 1665. Pupil of Jan Mertens.

939. (238.) In a wood is a canal bordered by tall trees which are reflected in the quiet water.

Canvas. — 2.40 m h., 2.40 m br. — Bought, in 1792, by the Elector Charles Theodore for the Munich Gallery. — Hall VII.

940. (232.) Landscape with tall trees and view of a river in the distance. On a sandy road, leading through a wood, is a stag-hunt. Companion-piece to No. 939.

Canavs. — 2.40 m h., 2.40 m br. — Derivation like the preceding. — Hall VII.

Jan Siberechts,

born, Jan. 1627, in Antwerp, where he worked until the later years of his life, when he removed to England and died there in 1703.

941. (Schl. 777.) Landscape with a cattle pasture. In the left foreground a woman and a girl asleep by the road-side with their brass milk vessels before them.

Canvas. — 1.08 m h.. 0.84 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 15.

J. Collaert,

cicumstances of his life unknown. Worked about 1650; may have been of the Antwerp family of engravers by this name.

942. (374.) Mountain landscape watered by a river upon the bank of which, in the foreground, a peasant is talking with two women who are sitting. By the river, on the left, is a hunter with his dog; in the centre a muleteer. Signed on the right below: *Collaert*

Wood. — 0.46 m h., 0.63 m br. — Zweibrücken Gallery. — Cab. 14.

Jan Peeters,

born in Antwerp, April 24th, 1624, died in that city, 1677. After 1645, master in the Guild; pupil of his brother, Bonaventura Peeters.

943. (Schl. 620.) Marine View. A three masted vessel in a strait with a high sea; near a cliff in the left foreground is a ship by the shore, and several men on the rocks. Signed upon the cliff: I P

Wood. — 0.36 m h., 0.57½ m br. — Zweibrücken Gallery. — Cab. 16.

Frans Millet,

born in Antwerp, April 1642, died in Paris, June 1st, 1679. Pupil of Laurent Francken; appears to have been established in Paris after 1696. Followed the style of the two Poussins.

944. (211.) Classic landscape, with five groups of trees and a variety of antique accessories. In the right middle distance, ancient buildings. A shepherd, upon the road, is driving his sheep towards the foreground where a beggar sits, speaking to a young couple who are passing.

Canvas. — 1.16 m h., 170 m br. — Düsseldorf Gallery. —, Phot. by Hanfstängl. — Hall V.

945. (346.) Italian landscape with a view of the sea; above an inlet rises a steep mountain. In the foreground a woman is gathering the fruit from an orange-hedge, and three boys are resting in the shade, upon the flowery bank of a brook.

Canvas. — 1.06 m h., 1.55 m br. — Electoral Gallery of Munich. — Lith. by F. Hohe. Phot. by Hanfstängl. — Cab. 16.

946. (723.) Italian landscape, evening. On the left, a vineyard, on the right, farm houses towards which a shepherd, blowing his pipe, goes with his flock.

Canvas. — 0.72 m h., 0.96 m br. — Electoral Gallery of Munich. — Cab. 16.

Jan Baptist Huysmans,

born in Antwerp, Oct. 1654, died in that city, 1715 or 16. A good landscape-painter, not so well known as his brother Cornelis who, though less able, was more diligent.

947. (Schl. 425.) The ruins of a Corinthian temple, by an inlet of the sea. Upon the right, sailors are employed in unlading a vessel, the freight of which is carried away by mules. Signed on the left, below: *Huijsmans f Ao 1695*

Wood. — 0.54½ m h., 0.94 m br. — Electoral Gallery of Munich. — (Comp. W. Schmidt Z. f. b. K. 1875, p. 683. — Hall V.

Cornelis Huysmans,

born in Antwerp towards the close of March, 1648, died in Mechlin June 1st, 1727. Pupil of Gaspar de Wit in Antwerp, and of Jac. van Artois in Brussels. Worked in Mechlin and Antwerp.

948. (1112.) Entrance to a wood, with glimpses of landscape, Italian in character. Four cows and a goat are coming forward followed by a woman with a milk-pail upon her head, and by a boy.

Canvas. — 0.67 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 16.

949. (1115.) Hilly landscape, Italian in character, with numerous trees. In the left foreground, four women in antique costume and a ragged beggar.

Canvas. — 0.66 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 16.

Jan Jost van Cossiau,

born in the neighborhood of Breda, about 1660, died in Mayence, in the service of the Elector, 1732 or 1734.

950. (294.) Large landscape of Italian character; view of a broad country, with a river flowing through it, upon which is a mill. In the foreground, a herdsman's family with cattle. Signed on the left, below: J. J. D. Cossiau.

Canvas. — 1.52 m h., 2.37 m br. — Düsseldorf Gallery. — Hall VII.

Pieter Neeffs the Elder,

born in Antwerp, 1577 or 1578, died after 1656. Member of the Guild after 1609. Worked in Antwerp.

951. (1065.) Interior of a Gothic church, artificially lighted. A priest, accompanied by two torch-bearers and several men, is proceeding with the Host, towards the entrance of the church. Signed on the right below, upon a column: PEWFS

Wood. — 0.39 m h., 0.50 m br. — Obtained, in 1822, by King Max Joseph. — On a memorial tablet upon one of the columns is inscribed: 1638, probably the date of the picture. — Cab. 14.

952. (1437.) Interior of a five-aisled Gothic church, with the representation of a service. Signed on the left, below the clock: PEETER NEEFFS

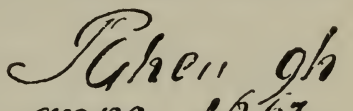
Wood. — 0.50 m h., 0.65 m br. — From the estate of King Maximilian I. — Comp. W. Schmidt, Zeitsch. f. b. K. XV. 636. — Cab. 14.

Anthonis Gheringh,

Architectural painter of Antwerp. Master of the Guild of St. Luke in that city in 1662/63. Died, 1667 or 68. (Comp. M. Rooses Geschichte der Antwerpischen Malersschule, German-Edition, p. 435.)

953. (1418.) Interior of the Church of the Jesuits in Antwerp, destroyed by fire in 1718. Renaissance style with

a barrel-vault. At the high altar is the celebrated painting by Rubens: St. Ignatius Loyala, standing at the altar exorcising devils. Upon the ceilings of the two-storied side aisles is the series designed by Rubens and executed by van Dyck. Signed:



Canvas. — 0.82 m h., 0.96 m br. — A representation of the same subject, and with the same signature, is in the Belvedere at Vienna. dated 1665. — Cab. 16.

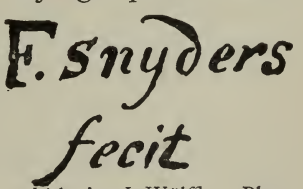
Frans Snyders,

born in Antwerp, Nov. 1579, died in that city, Aug. 19th, 1657. Pupil of Pieter Brueghel the Younger, and of Hendrik van Balen; Master in the Guild of St. Luke after 1603. Came later under the influence of Rubens. Worked in Antwerp.

954. (1408.) A Green Grocer's Stall. The sales-woman, sitting at the entrance in a red jacket and a little white cap, offers a fig to a hunter. Vegetables and fruit of all kinds lie upon the floor, on a table, and in baskets.

Canvas. — 2.01 m h., 3.33 m br. — From the Archiepiscopal Palace at Freising. — Phot. by Hanfstängl. — Hall V.

955. (205.) Interior of a Kitchen. Lying upon a table are: fruits, vegetables, and game, dead and living; the head of a wild boar, a deer, a hare and a sea-crab, watched by a cat and a dog. A servant is taking grapes from a basket. Signed on the right below:



Canvas. — 1.56 m h.. 2.04 m br. — Düsseldorf Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall V.

956. (305.) A lioness killing a wild boar, which she has seized by the neck. Life-size.

Canvas. — 1.62 m h., 2.40 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and by J. Wölffle. — Hall V.

957. (297.) Two young lions pursuing a deer. Life-size.

Canvas. — 1.62 m h., 2.40 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and by J. Wölffle. — Phot. by Hanfstëngl. — Hall V.

958. (317.) A Boar Hunt. A boar, leaning against the trunk of a tree, is defending itself desperately against the dogs, which are attacking upon either side. One of the dogs falls back, mortally wounded, and three lie dead in the left corner. Background: landscape.

Canvas. — 2.00 m h.. 3.40 m br. — Düsseldorf Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

959. (Schl. 782.) Still Life. Upon a table lie fruit, vegetables and a lobster; at the left is a deer, disemboweled and hanging by the hind leg.

Canvas. — 1.25 m h., 1.61 m br. — Mannheim Gallery. — Hall V.

960. (Schl. 783.) Still Life. A young wild boar hangs by its hind leg in the middle of the picture; on the left, fruit and dead birds; on the right, a lobster, artichokes and asparagus.

Canvas. — 0.73 m h., 1.19 m br. — Düsseldorf Gallery. — Cab. 15.

Paul de Vos,

born about 1592, probably at Hulst, died in Antwerp, June 30th, 1678. Brother of the historical painter, Cornelis de Vos and brother-in-law of the animal painter Frans Snyders. Pupil of Rubens.

961. (Schl. 904.) A Bear Hunt. Two bears, one of which stands upon its hind legs, in desperate contest with many dogs.

Canvas. — 2.07 m h., 3.40 m br. — Zweibrücken Gallery. — Hall V.

962. (Schl. 962.) The Animals in the Garden of Eden. On the left, a spotted horse, on the right, a stag, hind, ostrich and lion, amidst smaller animals. In the background, in a level landscape: the Creation of Eve. In the Louvre is another example of this picture, under the name of Snyders.

Canvas. — 2.19 m h., 3.45 m br. — Electoral Gallery of Munich. — Hall V.

Jan Fyt,

born in Antwerp, March 1611, died in that city, Sept. 11th, 1661. After 1622, pupil of Jan van den Berch, later of Frans Snyders. Master in the Guild of St. Luke in 1629 or 30; visited Italy in the fourth decade of the century, living chiefly in Rome; worked afterwards in Antwerp.

963. Deer pursued by Dogs.

Canvas. — 1.92 m h., 3.05 m br. — This and the three following paintings were presented by the city of Solingen to the Elector Charles Theodore in 1767. — Düsseldorf Gallery. — Hall VII.

964. (186.) A Bear Hunt. Life-size.

Canvas. — 1.92 m h., 3.05 m br. — Derivation like the preceding — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall VII.

965. (339.) A Boar Hunt. A boar, attacked by dogs in a wood, is defending itself desperately.

Canvas. — 1.93 m h.. 3.05 m br. — Derivation as above. — Hall VII.

966. (341.) Upon a long table lie a dead swan and a young deer with fruit; a basket stands below with dead birds

and a hare. A hunting dog lies near, while another is looking around at a monkey, which is chained to an urn.

Canvas. — 1.93 m h., 3.05 m br. — Derivation as above. — Hall VII.

967. (202.) Two dogs are fighting for a calf's head, which has fallen out of an overturned basket.

Canvas. — 1.18 m h., 1.63 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall V.

Pieter Boel,

son of the engraver, Jan Boel, born in Antwerp, Oct. 22^{d}, 1622, died in Paris, Sept. 3^{d}, 1674. Pupil of Frans Snyders, and of his uncle, Cornelis de Wael. After a stay of several years in Italy, worked in Antwerp, and, after 1663, in Paris.

968. (327.) Two hunting dogs are guarding dead game: a wild boar, a hind, a marten, a fox and a swan. On the right, view of a landscape.

Canvas. — 1.94 m h., 2.69 m br. — Zweibrücken Gallery. (Comp.: Waagen Handbuch II. 68.) — Hall VII.

969. (Schl. 77.) Upon, and before, a table are dead game, magnificent vessels and fruit. On the left, a dog and a peacock. On the right, two geese.

Canvas. — 1.40 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall V.

970. (Schl. 78.) Dead Game. On the left, a rooster, and an owl sitting upon a hencoop. Companion-piece to the preceding.

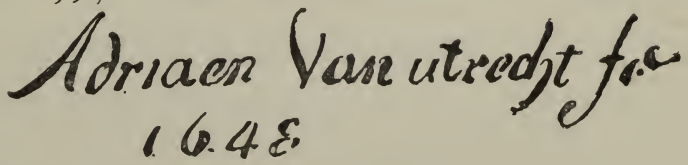
Canvas. — 1.40 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall V.

Adrian van Utrecht,

born in Antwerp Feb. 12th, 1599, died in that city Oct. 5th, 1652. Pupil of Herm. de Neyt, became master in 1625; travelled much, and worked for the German Emperor and the King of Spain. After 1625 worked in Antwerp.

971. (Schl. 855.) Dead hares and birds with fruit and vegetables.

Signed on the right, below:



Canvas, 0.99 m h., 1.42 m br. — Mannheim Gallery. — Cab. 16.

Daniel Seghers, (Zeghers),

born in Antwerp beginning of Dec. 1590, died in that city Nov. 2d, 1661. Pupil of Jan Brueghel; became master in 1611. Worked in Antwerp. He was a member of the Order of Jesuits.

972. (1101.) A marble relief in the form of a cartouche, representing Bacchanalian boys playing with a he-goat; surrounded by a garland of flowers.

Wood. — 0.46 m h., 0.68 m br. — Mannheim Gallery. — Cab. 14.

Jacob van Hulsdonck,

entered the Guild of St. Luke in Antwerp as master in 1608, died in that city 1646 or 47.

973. (Schl. 419.) Still Life, with a lobster, an orange, a peeled lemon, bread and drinking vessels. Signed on the left, below: HVLSDONCK

Canvas. — 0.18 m h., 0.15 m br. — Was in Nuremberg until 1873. — Cab. 14.

Willem Gabron,

born in Antwerp Oct. 28th, 1619, entered the Guild of St. Luke in 1640 or 41.

974. (983.) Still Life. Drinking vessels and tankards of tin, silver, and glass; with a ham, bread-plate, mustard-pot and knife-sheath on a covered table.

Wood. — 0.57 m h., 0.88 m br. — Bought by Elector Charles Theodore from de Vigneux in 1792. Ascribed by M. Rooses (Comp.: Geschichte der Antwerpener Malerschule p. 427.) to Isaac Wigans; and by Bode (Comp.: Studien, p. 226, 616.) to Heda, or to the master of the monogram C P, who is identified by Bredius with Peter Claasz. — Cab. 16.

Flemish, about 1690.

975. (1429.) Grapes in a golden vessel; tulips and other flowers in a glass vase on the right. On the left of the table lie small game and singing birds.

Copper. — 0.51 m h. 0.66 m br. — Zweibrücken Gallery. — Cab. 14.

Philip Ferdinand von Hamilton,

born in Brussels 1664, died in Vienna 1750. Pupil of his father James Hamilton, who was of Scotch descent. Worked in Brussels and Vienna.

976. (146.) A pantry with a dead hare and game. A cat with a docked tail comes in through the open window. Signed beneath the plinth of the table: P. F De. Hamilton

Canvas. — 1.07 m h., 0.76 m br. — Mannheim Gallery. — Lith. by K. Auer. Phot. by Hanfstängl. — Cab. 16.

John George von Hamilton,

born in Brussels 1666, died in Vienna 1740. Probably a pupil of his father James Hamilton.

977. (165.) A dead hare and birds near a hunting horn and satchel, which hang upon an oak tree.

Canvas. — 1.25 m h., 0.86 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 16.

ITALIAN SCHOOLS AND PAINTERS.

Hall VIII, IX, X. Cabinets 17—20.

Tuscan, about 1300.

978. (1158.) The Virgin with hands crossed upon her breast, to which she presses a red book. Breast-piece, full face.

Wood, gold-ground. — 0.75 m h., 0.44 m br. — Bought by Dillis in Florence in 1809. — Lith. by F. Rechberg in his Raphael. — Cab. 17.

School of Cimabue,

first quarter of the fourteenth century.

979. (1131.) Painting in three horizontal divisions.

1. Above: the Virgin enthroned with the Child, near them St. Clara and St. Agnes (?).

2. Centre: Christ washing the feet of the Apostles.

3. Below: The Last Judgment; Christ within a mandorla of clouds, surrounded by angels and saints, floats above the scene of the Resurrection. An open sarcophagus seperates the group of the blessed from that of the damned, which latter are flooded by a stream of fire, going forth from the feet of Christ. Between the heavenly and the earthly scenes are two groups of saints, as breast-pieces. Above, eight family banners.

Wood, patterned gold-ground. — 0.61 m h., 0.28 m br. — This, with the following tablet, formed a diptych received as a gift by King Ludwig I in 1843. — Cab. 17.

980. (1132.) Painting in three horizontal divisions:

1. Above: Christ upon the Cross between the two thieves. At the foot are the Magdalen, St. John and the Virgin, who with the sword in her breast, falls into the arms of the women. About are the other customary accessories.

981. Giotto di Bondone

2. The Scourging of Christ, with Simon of Cyrene bearing the Cross.

3. St. Francis receiving the stigmata, surrounded by St. Elizabeth, St. Bartholomew, St. Clara (?) and St. Mary of Egypt.

Wood, patterned gold-ground. — 0.61 m h., 0.28 m br. — Companion-piece to the preceding. — Cab. 17.

Giotto di Bondone,

son of a peasant of Vespignano in the Florentine district; born in 1276, died Jan. 8th, 1337 in Florence. Came in 1286 into the studio of Cimabue and early became independent. Worked in Florence, Padua, Assisi and Rome.

981. (1152.) Christ upon the Cross. On the left the three women who support the fainting Virgin; on the right, St. John the Evangelist, Nicodemus and Joseph of Arimathea. At the foot of the cross kneel the ecclesiastical donors and St. Francis, who kisses the wound in the foot.

Wood, gold-ground. Tempera. — 0.46 m h., 0.43 m br. — Acquired by Maximilian I. from Count Lucchesi. (Comp.: Crowe and Cavalcaselle, German edition. I. 279.) — Cab. 17.

982. (1420.) Christ in Purgatory. On the left, the Redeemer, with the banner of victory, attended by the repentant thief bearing the cross, stoops to Adam and Eve and the Patriarchs who come forth from the grotto. From the clefts of the rock issue flames into which devils cast the souls of the dead.

Wood, gold-ground. Tempera. — 0.46 m h., 0.44 m br. — Acquired by King Maximilian I. from Count Lucchesi. — Cab. 17.

983. (1148.) The Last Supper. St. John leans upon the breast of the Saviour, who sits at the end of the table on the left; Judas (without a nimbus,) offers the sop. Background: architecture with ornamented gallery.

Wood. Tempara. — 0.41 m h.. 0.41 m br. — Acquired in 1805. Derivation unknown. — Cab. 17.

984. (1144.) Pietà. The body of Christ lies outstretched near the tomb, the head clasped by the Virgin.

Wood. Tempera. — 0.47 m h., 0.85 m br. — Private property of the King. — Cab. 17.

Florentine, about 1380.

985. (1156.) Salvator Mundi. The Saviour, enthroned upon the clouds, the right hand uplifted in blessing. The

open book in his left hand has the words: ECHO SUM DIAM VERIRAS E VITA.

Wood, gold-ground. Tempera. — 0.63 m h.. 0.40 m br. — Acquired in 1808 by von Dillis in Italy. — Cab. 17.

Lippo Memmi,

of Siena, born about 1290, died perhaps in 1357. Trained under the influence of his brother-in-law, Simone Martini, and of the Lorenzetti.

986. (1143.) Small triptych. Centre-piece: the Assumption of the Virgin. Mary, sitting upon clouds and surrounded by angels making music, floats upwards to Heaven, where Christ and the Prophets of the Old Testament await her. In the tympanum: Christ crowning the Virgin. Right wing: Three rows of female saints with six Apostles. Left wing: Three rows of male saints. In the upper corner: a figure from the Annunciation. The wings gray in gray.

Wood. Tempera on gold-ground. — 0.70 m h., 0.30 m br. — Private property of the King. (Comp.: Crowe and Cavalc. II 272.) — Cab. 17.

Spinello di Luca Aretino,

born about 1333 in Arezzo, died in that city, March 1410. Pupil of Jacopo da Casentino. Worked chiefly in Florence.

987. (1142.) Saints Maurice, Augustine and Peter, behind them St. Nicholas and St. Stephen. Standing figures, under life-size.

Wood, gold-ground. Tempera. — 1.44 m h., 0.71 m br. — Private property of the King. — Hall VIII.

988. (1145.) The Saints, Antony, Ambrose and John the Baptist, behind them Paul and Catharine. Standing figures, under life-size. Companion-wing-piece to the above.

Wood, gold-ground. Tempera. — 1.44 m h., 0.71 m br. — Private property of the King. — Hall VIII.

Fra Giovanni da Fiesole,

called, before his entrance into the cloister, Guido di Pietro; canonized after death, and frequently called il beato Angelico; born 1387 near Vicchio in the Mugello; entered the convent of the Dominicans in Fiesole, 1407, and that in Florence, 1436; Went to Rome 1446, where he died, March 18th, 1455. Studied the works of Starnina, Orcagna and Masolino.

989. Fra Giovanni da Fiesole

989. (1208.) St. Cosmo and St. Damian with their three brothers (Antimus, Leontius and Euprepius,) before the judge, Lysias, who requires them to sacrifice to the gods.

Wood. Tempera. — 0.30 m h., 0.45 m br. — Nos. 689, 690 and 691 are parts of a predella which was painted, 1438, by Fiesole for the high altar of the Convent Church of St. Mark in Florence, representing the Madonna surrounded by saints. Of the panels belonging to this predella, showing events from the legends of St. Cosmo and St. Damian two, — the Miracle of the Exchanged Leg, and the Burial of the Saints, — are in the collection of the Florentine Academy, and the third, — the Burning of the Saints, — was formerly in the Lombardi-Baldi Collection in Florence. (Comp.: Vasari, Lemonnier, T. IV. p. 29 and 51 and Crowe and Cavalc. II 52.) The panels in the Pinakothek came in 1822 through the art-dealer K. Weiss in Berlin, for 11000 guldens, into the possession of the King, and thence to the state in 1832. — Phot. by Hanfstängl. — Cab. 17.

990. (1204.) St. Cosmo and St. Damian with their three brothers are thrown into the sea, where they are saved by angels. In the foreground, the unjust judge, Lysias, is healed by the prayer of the martyrs.

Wood. Tempera. — 0.38 m h., 0.46 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 17.

991. (1205.) St. Cosmo and St. Damian are nailed to two crosses. Their three brothers, below, are shot at with stones and arrows, which rebound upon the executioners.

Wood. Tempera. — 0.38 m h., 0. 46 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Cab. 17.

992. (1207.) The Man of Sorrows. Joseph of Arimathea holds the body of Christ upright over the grave, while the arms are supported by the Virgin and St. John.

Wood. Tempera. — 0.37 m h., 0.46 m br. — Phot. by Hanfstängl. Came in 1832 to the State from the private possession of the King. — Cab. 17.

School of Fra Giovanni da Fiesole.

993. (1146.) The Angel of the Annunciation.

Wood, gold-ground. Tempera. — 0.32 m h., 0.19 m br, — This, with the following picture, was acquired in Italy, 1808, by the Director of the Gallery, von Dillis. — Cab. 17.

994. (1147.) The Virgin kneeling toward the left, receives the message of Gabriel. Companion-piece to the preceding.

Wood. — gold-ground. Tempera. — 0.32 m h., 0.19 m br. — Derivation as above. — Cab. 17.

995. (1134.) A monk, towards the left, the head covered with a cowl. Half life-size. Fragment of a fresco; similar in style to Fiesole.

On plaster. — 0.15 m h., 0.15 m br. — Private property of the King. — Cab. 18.

Florentine Paintings, 1400 to 1450.

996. (1155.) Portrait of a man dressed in black, with a black cap, a gold chain about his neck and a golden orna-

ment in his right hand. Breast-piece, to the left. Above is a shield with the inscription: F. BRACCIVS; below: a coat-of-arms with scales held by a hand and bearing an inscribed scroll with the device: SIC DEBET ESSE,

Wood. Tempera. — 0.53 m h., 0.40 m br. — Acquired by King Maximilian I. from Count Lucchesi. Formerly ascribed to Giotto. (Comp.: Crowe and Cavalc. II. 123.) — Cab. 17.

997. (1150.) Portrait of a young man with a red Florentine head dress, the end of which falls over the right temple. The black garment, bordered with gray fur, leaves visible the sleeves of gray and red damask (painted over in modern times.) A white handkerchief is wrapped about the right hand. Breast-piece, to the left. Much injured.

Wood. Tempera. — 0.58 m h., 0.42 m br. — Came through King Maximilian I. into the possession of the State from the estate of the Marquis Torrigiani. Formerly attributed to Masaccio. — Cab. 17.

998. (1203.) A Glory. God, the Father, in the midst of numerous angels who are adoring and making music. Semi-circular.

Wood. Tempera on gold-ground. — 0.33 m h., 0.77 m br. — Acquired in 1808 in Florence by Director von Dillis. Formerly attributed to Fiesole. — Cab. 17.

999. (1157.) Painting in two divisions. First: St. Francis espouses Poverty. Second: The same Saint laying the yoke of the Order upon a young monk.

Wood. Tempera on gold-ground. — 0.28 m h., 0.18 m br. — Acquired in Rome in 1808, by von Dillis. Formerly attributed to Ant. Pollajuolo. — Cab. 17.

1000. (1149.) St. Jerome, in a white linen under-garment, standing between rocks and trees, castigating himself with a stone. Near him, the lion and the cardinal's hat. Upon the ground are a serpent, a scorpion and a lizard.

Wood. Tempera. — 0.80 m h., 0.48 m br. — Private property of the King. — Cab. 17.

1001. (1159.) The Adoration of the Magi; with followers, mounted and on foot.

Wood. Tempera. — 0.66 m h., 0.57 m br. — This picture shows the influence of Gentile da Fabriano upon the artist, who must have been a successor of Fiesole. — Cab. 17.

Tuscan, about 1450.

1002. (Schl. 1052.) St. Sebastian, bound to the trunk of a tree and shot with cross-bows by two soldiers standing before him. Half-figures. Two angels float downward, with crown and palm. Background, landscape.

Wood, gable above. Tempera. — 1.22 m h., 0.81 m br. — Bought in 1808, by von Dillis, in Florence. Formerly attributed to Andrea del Castagno. — Cab. 18.

1006. Filippo Lippi

Tuscan, of 1458.

1003. (562.) The Virgin, sitting upon a throne in a niche, holds the Child sitting upon her lap. On the right, the Saints, Laurence, Anthony the Hermit and Julian; on the left, Lucia, Cyriacus and John Gualbertus, whose names are inscribed on a marble step below, in the order here given. In the centre: A. D. MCCCCLVIII.

Wood. Tempera on gold-ground. — 1.65 m h., 0.65 m br. — Private property of the King. — Hall VIII.

Tuscan, about 1470.

1004. (1160.) The Nativity. The Child, lying upon the ground at the left, is adored by the Virgin and three angels. Aside, at the right, is St. Joseph asleep. In the left background, upon a cliff, the Annunciation to the Shepherds; and on the right, the Approach of the Magi with their followers. Round.

Wood. Tempera. — 0.81 m in diameter. — Acquired in 1808, by von Dillis in Florence. (Comp.: Crowe and Cavalcaselle III 118.) — Cab. 17.

Fra Filippo Lippi,

born in Florence about 1405, died in Spoleto, Oct. 9th, 1469. Pupil of Masaccio; influenced by Fra Angelico. Worked in Florence, Padua, Prato and Spoleto.

1005. (554.) The Annunciation. The Virgin, standing before a prayer-desk in a grand hall with pilasters and view into a garden, receives the message of the angel. Gabriel, with a wreath of roses upon his head and a branch of lilies in his left hand, kneels before her. A second angel, also with a branch of lilies, stands in the doorway on the left. Above, God the Father, between two angels, sending forth the Holy Ghost.

Wood. Tempera. — 2.02 m h., 1.80 m br. —. Came from Santa Maria Primerana in Fiesole into the private possession of the King and thence to the State in 1850. (Comp.: Crowe and Cavalc. III 82). — Hall VIII.

1006. (1169.) The Virgin, sitting upon a chair, turned to the right, holds the Child upon her lap. Half-figure. In the background, a varied landscape.

Wood. — 0.75 m h., 0.53 m br. — Acquired in 1808 by the Crown Prince Ludwig, in Florence. — Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. III 81). — Hall VIII.

1007. (1164.) The Annunciation. In a Renaissance building, which opens a view into the carpenter's work-shop

and into the sleeping-room, the Virgin, kneeling before the prayer-desk, receives the message of the angel.

Wood. — 0.70 m h., 0.79 m br. — Acquired, 1808, from Abbate Riovanni in Florence. Formerly attributed to Masolino. (Comp.: Crowe and Cavalc. III 81). — Cab. 17.

Filippino Lippi,

born in Prato 1457 or 1458, died in that city April 18, 1504. Pupil of Fra Diamante and of Sandro Botticelli. Worked in Florence and Rome.

1008. (563.) Christ, with the marks of the wounds, appears to the Virgin, both kneeling. Above, in a golden glory, is God the Father; upon each side, half-figures of the Annunciation. Background, landscape with figures.

Wood. Tempera. — 0.29 m h., 1.48 m br. — (Comp.: Crowe and Cavalc. III 193).

Upon the gradino, in small figures: The Man of Sorrows in the tomb, held by an angel; on the left, Saints Francis, Louis of Toulouse and Bernardino of Siena; on the right, Dominick, Clara and Catharine of Siena.

Wood. Tempera. — 0.29 m h., 1.48 m br. — This picture formerly belonged to the Barefoot Monks of Palco near Prato. The order for it was first given to Domenico Ghirlandajo. June 25th, 1491, but it was executed by Filippino Lippi, 1495. Came to the State from the private possession of King Ludwig I in 1850. — Hall VIII.

1009. (538.) The Deposition. The body, lying on the lap of the Virgin, is supported at the head by an angel and at the feet by Mary Magdalen. Behind stand, on the left, St. John the Baptist; on the right, St. James Major. In the clouds are three angels with the instruments of the Passion. Background, landscape. Full figures, life-size

Wood. — 1.86 m h., 0.95 m br. — Acquired by King Ludwig I., in 1808, from the House of Capponi in Florence, as a Ghirlandajo. — Phot. by Hanfstängl. — According to Milanesi, this picture was the work of Jacopo del Sellajo, who died 1493, and from whom the Compagnia di Balestri had ordered it for the Chapel of Castello, today called S. Frediano. K. E. v. Liphart, on the other hand, ascribes it to his son Arcangelo di Jacopo, born 1478, died 1530 or 1531, who, by the decision of the Judge, Ridolfo Ghirlandajo Bugiardini, March 24th, 1516 or 1517, received 170 lire as the price of the work. The attribution to Filippino, followed by us, is based upon the authority of Crowe and Cavalcaselle III 202. — Hall VIII.

Sandro Botticelli,

(Sandro di Mariano Filippi), born in Florence, 1446, died in that city May 17th, 1510. Pupil of Botticelli as goldsmith, and of Fra Filippo Lippi as a painter. Came at a later epoch under the influence of Verrocchio. Worked in Florence, and from 1481 to 1484 in Rome.

1010. Sandro Botticelli

1010. (555.) The Deposition. The body rests on the lap of the Virgin, who, fainting, is supported by St. John. Two holy women wet the feet and the head with their tears; while a third, shrouded, at the back, stands with the nails in her hand. Near by are St. Peter, St. Jerome and St. Paul.

Wood, Tempera. — 1.38 m h., 2.08 m br. — Came to the State, 1850, from the private possession of King Ludwig I. — Phot. by Hanfstängl. — Probably the same Pietà which, according to Vasari, was painted by Botticelli for S. Pietro Maggiore in Florence (Comp.· Crowe and Cavalcaselle III 173). — Hall VIII.

Domenico Ghirlandajo (di Tommaso Bigordi),

born in Florence, 1449, died in that city Jan. 11th, 1494. Was at first a goldsmith, and, according to Vasari, studied painting under Alesso Baldovinetti. Worked chiefly in Florence.

1011. (557.) The Virgin with Four Saints. Mary, in a flamed-glory, floating between the heads of seraphs and two adoring angels. At her feet, standing in the landscape, are St. Michael and St. John the Baptist; before them kneel, on the left, St. Dominick, and on the right, St. John the Evangelist. Full figures, life-size.

Wood, Tempera. — 2.20 m h., 1.97 m br. — Formed, as centre-piece with Nos. 1012 and 1013, the outer side of the high-altar in the Church of S. Maria Novella in Florence; and was, together with the frescoes in the rear chapel, a gift of the Tornaquinci family, by whose successors these panels were sold to the Crown Prince Ludwig in 1804. The panels from the back were acquired at this time by the Berlin Museum. — Came into possession of the State in 1850. (Comp.: Crowe and Cavalc. III 244). — Phot. by Hanfstängl, — Hall VIII.

1012. (558.) St. Laurence, in the red garment of a deacon, with a green mantle, standing before a niche, his right hand resting upon the gridiron, in his left a palm branch. Above the niche the inscription: PRESSVRAM FLANME NON TIMVI ET IN MEDIO IGNIS NON SVM ESTVATVS. Perhaps the work of Ghirlandajo's brother-in-law, Bastiani Mainardi (?). Left wing-piece to No. 1011.

Wood.— 2.08 m h., 0.56 m br.—Deriv. like the preceding.— Phot. by Hanfstängl.— Hall VIII.

1013. (556.) St. Catharine of Siena, wearing the black and white dress of a nun; in her right hand a book, in her left a crucifix; standing before a niche, above which is the inscription: INVICTA ANIMI VIRTVS ET VIRGINITATIS DECVS ME IN ETHERA SVBSTVLERVNT. Right wing-piece to No. 1011. Perhaps the work of D. Ghirlandajo's brother, Benedetto, who was born 1458 and died 1497 (?).

Wood. — 2.08 m h., 0.51 m br. — Derivation as above. — Phot. by Hanfstängl. — Hall VIII.

Bastiani Mainardi,

born in San Gemignano, died Sept. 1515. Pupil and assistant of his brother-in-law, Domenico Ghirlandajo. After 1482, worked in Florence and other cities of Tuscany.

1014. (1167). The Virgin enthroned with the Child upon her lap. In the background of the landscape, on the right, Christ upon the Cross, and the three Holy Women; on the left, St. George on horseback. In the left foreground, the donor, half-figure. School of this master.

Wood. — 0.54 m h., 0.33 m br. — This, and the following wing-piece, were acquired, 1808, by the Crown Prince Ludwig in Rome. — Cab. 17.

1015. (1162.) St. George and St. Sebastian. Full figures. Background, landscape. School of this master.

Wood, curved above. — 0.54 m h., 0.33 m br. — The wing-pieces of No. 1014 joined. (Comp.: Crowe and Cavalc. III 137.) — Cab. 17.

Piero di Cosimo,

born in Florence, 1462, died in that city, 1521. Pupil of Cosimo Rosselli. Worked in Florence.

1016. The Three Archangels. Michael with the sword and apple, Raphael with the little Tobias and the box containing the »fishy charm«; and Gabriel with the branch of lilies. Full figures, nearly life-size. School of this master.

Wood. — 1.51 m h., 1.90 m br. — Repetition with alterations, of a picture by Verrocchio in the Academy in Florence. Came to the State in 1850 from the private possession of King Ludwig I. (Comp.: Crowe and Cavalc. III 152; and Bode, Jahrb. III, 247.) — Hall VIII.

Lorenzo di Credi.

born in Florence 1459, died in that city Jan. 12th. 1537. Pupil of A. del Verrocchio, at the same time as Perugino and Lionardo.

1017. (553.) The Virgin adores the Child, who lies before her, while an angel holds the infant St. John. On the left sits St. Joseph asleep. Background, a ruin and a landscape in which is the Annunciation to the Shepherds. Round.

Wood. — 0.96 m in diameter. Private property of the King. — Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. IV. 430.) — Hall VIII.

Copy after Lorenzo di Credi.

1018. (1163.) The Virgin and St. Joseph before a ruin adoring the Child, who lies before them upon a cloth. In the landscape beyond, the Annunciation to the shepherds. Round.

Wood. — 0.70 m in diameter. — This copy of an original by Credi, now in the Borghesi Gallery in Rome, was formerly ascribed to Andrea del Verrocchio; it was bought by von Dillis in Italy in 1808. — Cab. 17.

1023. Ferraresisch um 1480

School of Bologna about 1480.

1019. (1154.) The Virgin with the Child in her arms who reaches after her breast. Above, the Dove and God the Father with the book of A and Ω, borne by seraphim.

Wood, gold-ground. — 0.93 m h., 0.56 m br. — Private property of the King. — Cab. 17.

School of Verona about 1480.

1020. (Schl. 986.) The Judgment of Solomon. The king sits in the centre upon a marble throne, before the steps of which lies the dead child. On the right is a woman beside the soldier who is about to divide the living child; on the left, two women.

Canvas. — 1.22 m h.. 1.15 m br. — Bought by F. Müller in Rome in 1808. Originally bore the spurious inscription JACOPO BELLINI. (Comp.: Crowe ano Cavalc. V. 114.) — Hall VIII.

Matteo di Giovanni di Bartolo da Siena,

born in Borgo S. Sepolcro, probably in 1435, died in Siena, 1495.

1021. (Schl. 1250.) The Massacre of the Innocents. On the right sits Herod, upon a throne.

Canvas. — 1.22 m h., 1.15 m br. — Bought by Müller in Rome, 1808, for 100 scudi. Late copy after an original in the Museum at Naples. — (Comp.: Crowe and Cavalc. IV 94.) — Hall VIII.

Francesco di Giorgio Martini,

born in Siena, Sept. 1439, died in that city, Jan. 1502. Pupil of Vecchietta. Worked in Siena.

1022. (1130.) St. Antony of Padua working a miracle upon a heretic, in a temple, in the presence of many witnesses. The man's mule kneels before the Host.

Tempera on wood. — 0.28 m h., 0.63 m br. — Work of an assistant, (Comp.: Crowe and Cavalc. IV. p. 73). Acquired in 1808 in Rome by Müller for 100 scudi. — Cab. 17.

School of Ferrara, about 1480.

1023. (549.) The Virgin upon the throne with the Child standing upon her left knee, and surrounded by two bishops and two Minorites. On the left, below, is a dog. On the right side of the throne, besides the abbreviations of the names of saints, are the letters: $\overline{\text{S}}$. $\overset{\text{E}}{\text{V}}$ and $\overset{\Omega}{\underset{\text{A}}{\text{M}}}$

Wood. — 0.42 m h., 0.45 m br. — Private property of the King. — Phot. by Hanfstängl. — (Comp.: Crowe and Cavalc. V 371 and Lermolieff p. 13.) — Cab. 17.

Ludovico Mazzolini,

born in Ferrara about 1481, died in that city towards 1528. Pupil of Lor. Costa. Worked in Ferrara and Bologna.

1024. (1190.) The Virgin sits upon a marble seat with the Child, to whom St. Joseph offers cherries in a dish. In the clouds, God the Father leaning upon the globe; below is the Dove. Background: landscape. Near the seat on the right, in gold, is the date: 1516.

Wood. — 0.62 m h., 0.49 m br. — Private property of the King. — (Comp.: Lermolieff, page 63.) — Cab. 17.

1025. (1443.) The Holy Companionship. The Virgin, with the Child upon her lap; on one side the little St. John with Elizabeth and Zacharias; on the other, Joseph and Anna. Near the border, upon the right and left are the figures of the donors. Background: a ruin.

Wood. — 0.64 m h., 0.44 m br. — Private property of the King. Acquired in 1821. — Cab. 17.

Marco (d'Antonio) Palmezzano,

of Forli, born, probably, 1456, was still working in 1537. Pupil of Melozzo da Forli.

1026. (541.) The Virgin with the Child, sitting upon a throne. Architecture of the Renaissance style. On the right, St. Francis and St. Peter; on the left, St. Anthony the Hermit and St. Paul. At the foot of the throne, an angel playing upon a viol. Signed upon a paper at the foot of the angel: Marchus palmezanus pictor foroliuiensis faciebat. And upon the sword of St. Paul: MCCCCCXIII. Figures life-size.

Wood. — 2.44 m h., 2.22 m br. — Acquired in 1829 or 1830 by King Ludwig I. from the Palace Ercolani in Bologna. Private property of the King. — Phot. by Hanfstängl. — Hall VIII.

School of Milan, end of the XV. Century.

1027. (537.) St. Ambrose in the episcopal robes, with crozier and book, standing in a landscape. In the open book can be read the beginning of the Ambrosian Chant. The borders of the pluvial and the ornaments of the mitre and crosier are embossed and gilded.

Wood. — 1.71 m h., 0.78 m br. — This picture with No. 1028, was acquired by King Ludwig I. in Naples in 1832. Private property of the King. (Comp.: Crowe and Cavalcaselle VI 69, and Lermolieff p. 80). — Hall VIII.

1028. (543.) St. Louis, (died 1297), Bishop of Toulouse, in the episcopal robes over the gray dress of the Minorites;

1032. Marco Basaiti

with staff and book, the crown at his feet. Standing-figure, life-size. Companion-piece of the preceding.

Wood. — 1.71 m h., 0.78 m br. — Derivation like No. 1027. — Private property of the King. — Hall VIII.

Boccaccio Boccaccino,

born in Cremona about 1460, died in that city about 1518. Influenced by the school of Ferrara. Worked in Cremona, Rome and Venice

1029. (1202.) The Saviour, with the right hand raised in blessing; in the left, the staff of the cross. Breast-piece, full-face.

Wood. — 0.52 m h., 0.40 m br. — Formerly in the Castle Ambras in the Tyrol. — Cab. 18.

Gentile Bellini,

born about 1426, died in Venice Feb. 23, 1507. Pupil of his father, Jacopo Bellini, influenced by Gentile da Fabriano, Andrea Mantegna and Vittore Pisano.

1030. (1196.) Portrait of a young man with blonde hair and black cap, holding a cane in the uplifted right hand. Breast-piece.

Wood. — 0.39 m h., 0.31 m br. — Private property of the King. — (Comp.: Crowe and Cavalc. V 133, and Lermolieff, 11). — Probably from the school of Gentile Bellini, thoough the condition of the picture does not admit of certainty. — Cab. 17.

Marco Basaity,

born in Venice of Greek parents, died in that city after 1521. Pupil and assistant of Alvise Vivarini; influenced by Giovanni Bellini.

1031. (559.) The Virgin, with the Child, lays her hand upon the head of the donor, which alone is visible. By her side, on the right, is St. Jerome; on the left, St. Sebastian. Half-figures, under life-size. Background: river landscape with a flock of sheep; on the right, a hilly country with a castle.

Wood. — 0.67 m h., 1.05 m br. — Electoral Gallery of Munich. (Comp.: Mündler, Recensionen 1865; Crowe and Cavalc. V. 280, and Lermolieff p. 15). — Hall VIII.

1032. (1129.) Pietà. The body of Christ, resting upon the lap of the Virgin, is mourned over by the Holy Women and St. John. On the left are Nicodemus and Joseph of Arimathea conversing. The two thieves hang upon their crosses. In the background is seen the Return to the City. Early work of this master.

Wood. — 1.24 m h., 0.92 m br. — Private property of the King. — (Comp.: Mündler Recensionen 1865; Crowe and Cavalc. p. 280; and Lermolieff p. 14. — Cab. 18.

Cima (Giambattista) da Conegliano,

born at Conegliano in the vicinity of Trevisa. Pupil of Alv. Vivarini; influenced by Giov. Bellini and Antonello da Messina; is a known to have worked between the years 1489 and 1508.

1033. (1200.) The Virgin with the Child, to whom the Magdalen offers the vase of ointment. Opposite is St. Jerome with the stone in his right hand. Half-figures, under life-size. Background: landscape. Bordered below by a parapet upon which in the inscription: IOANNIS BAPTISTÆ CONEGLANENSIS OPVS

Wood. — 0.78 m h., 1.20 m br. — Acquired, 1815, in Paris from the collection of the Empress Josephine at Malmaison for 8000 Frcs. — Hall VIII.

Pietro Vannucci, called Perugino,

born in Citta della Pieve, 1446, died in Castello di Fontignano, 1524. Pupil of Andr. del. Verrocchio.

1034. (561.) The Vision of St. Bernard. The Virgin followed by two angels appears to St. Bernard, who sits before his reading-desk in an open hall. St. Bartholomew with book and knife, and St. John the Evangelist with cross and book, stand behind him. In the centre: a hilly landscape. Full figures, less than life-size.

Wood. — 1.73 m h., 1.65 m br. — Formerly in the Nasi Chapel of the Church of S. Spirito in Florence. Acquired for King Ludwig I in 1829 or 30 from the House of Capponi in that city. Private property of the King. — Lith. by F. Piloty. Phot. by Hanfstängl. (Comp.: Crowe and Cavalcaselle IV 592.)— Hall VIII.

1035. (590.) The Virgin adoring the Child, who lies before her. On the left side is St. John the Evangelist; on the right, St. Nicholas. Background: landscape. Full figures, life-size.

Wood. — 1.95 m h., 1.56 m br. — This picture was carried from Venice to London, thence came into the possession of Mr. Henry in Paris where, in 1815, it was bought by von Dillis for 18000 francs. — Lith. by N. Strixner. Phot. by Hanfstängl. (Comp.: Crowe and Cavalcaselle IV 267.) — VIII.

1036. (550.) The Virgin with the Child upon her lap. Knee-piece, figures life-size, full face. Background: landscape.

Wood. — 0.83 m h., 0.64 m br. — Acquired in Florence, 1831, by King Ludwig I; came in 1850 into the possession of the State. (Comp.: Crowe and Cavalcaselle VI 267.) — Hall VIII.

1037. (1173.) The Baptism of Christ. The Saviour, with only a cloth about the loins, stands in the shallow water of the Jordan, with St. John, who holds in his left hand the staff of the cross, and in the uplifted right, the baptismal vessel.

1033. Cima da Conegliano

1037. Pietro (Vanucci) Perugino, Atelier

1039. Francesco (Raibolini) Francia

On the right and left stand two angels. Background: landscape with a city.

Wood. — 0.30 m h., 0.30 m br. — This, and the following pictures from the school of Perugino, are from the estate of Inghirami in Volterra and were sold to the Crown Prince in 1818 as early works of Raphael. Private property of the King. (Comp.: Passavant I 64, II 14; and Crowe and Cavalcaselle IV 267. Raphael, p. 49. — Lith. by J. W. Ingenmey. Phot. by Hanfstängl. — Cab. 19.

1038. (1185.) The Resurrection. The Saviour stands by the border of the tomb, near which two watchers are asleep; a third is running away. Background: landscape with a city. Companion-piece to 1037.

Wood. — 0.30 m h., 0.40 m br. — Derivation and literature like the preceding. — Lith. by C. Feederle. Phot. by Hanfstängl. — Cab. 19.

Francesco Raibolini, called Francia,

born in Bologna, 1450, died in that city, as Master of the Mint, Jan. 5, 1517. Originally a goldsmith; studied painting under Fr. Cossa; influenced by the works of Lorenzo Costa and Pietro Perugino.

1039. (577.) The Madonna within the Enclosure of Roses. The Virgin with arms crossed upon her breast, is about to kneel in adoration of the Divine Child, who lies upon the turf among the flowers, the right hand lifted and the left holding an apple. Background: a landscape in which two riders, dismounted, leave their horses to graze upon the bank of a small river. Signed towards the left: FRANCIA AVRIFEX BONON ..... Full figures, life-size.

Wood. — 1.72 m h., 130 m br. — Acquired in 1815 from the estate of the Empress Josephine at Malmaison, for 15000 frcs. An original hand-drawing for this picture is in the Uffizi. — Lith. by W. Flachenecker and F. Piloty. Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. V. 602.) — Hall VIII.

1040. (575.) The Virgin supports the Child who, with a finch in his hands, stands upon a balustrade which is covered with gold-embroidered tapestry. At the back, behind a red drapery, are two angels. Half-figure, life-size.

Wood. — 0.64 m h.. 0.40 m br. — Bought by Maximilian II. in 1833, before he became King, from the Zambeccari Gallery in Bologna, and presented to the Pinakothek. — (Comp.: Crowe and Cavalc. V 599.) — Lith. by F. Piloty. Phot. by Hanfstängl. Hall VIII.

Imitator of Lionardo da Vinci.

1041. (564.) The Virgin, sitting upon a grassy bank, clasps the Child who is struggling from her lap, while holding

upward a cross. Background: landscape with view of a city gate in the distance.

Wood. — 0.67 m h., 0.51 m br. — Private property of the King. Frequently repeated; the best example is in the Museum at Dijon. — Cab. 18.

1042. (1335.) The Virgin sitting, the left arm resting upon the pedestal of a column, and holding with the right the Child, who sits upon a green cushion in her lap. The sleeve is of a pale red color, her light blue mantle is lined with orange; a little white cap of light material covers part of her auburn hair.

Wood, pieced out on all sides. — 1.10 m h., 0.78 m br. — This picture came from the Gallery of Count Schönborn in Pommersfelden into the private possession of the King in 1867. Doubtless the work of a Dutch painter, probably Bernaert van Orley. — Engr. by Alb. Reindel, 1844. Phot. by Hanfstängl. — Hall VIII.

1043. (Schl. 1221.) Portrait of la Gioconda. Late copy of the original now in the Louvre.

Canvas. — 0.80 m h., 0.58 m br. — Acquired by Elector Charles Theodore. — Cab. 18.

Bernardino de Conti (de Comitibus),

of the school of Milan, influenced by Zenale and by Lionardo da Vinci. Flourished about 1500, the few pictures of this master known are dated between 1498 and 1501.

1044. (Schl. 1103.) The Virgin giving her breast to the Child. Knee-piece, to the left. Behind her a window with a vase of flowers upon the sill; beyond, view of a varied landscape.

Wood. — 0.68 m h., 0.49 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — A weaker repetition of this picture, signed »Bernardinus de Comitibus pinxit 1501«, is in the Gallery of Bergamo. (Comp.: Crowe and Cavalcaselle IV. 81.) — Hall VIII.

Bernardino Luini,

born at Luini on the Lago Maggiore about 1475, died after 1533. Pupil of Ambrogio Borgognone and imitator of Lionardo. Worked chiefly in the district of Milan.

1045. (565.) St. Catherine, with a palm branch in her right hand, pointing upwards with the forefinger of the left. On the right, below, the wheel of martyrdom. Background: landscape. Half-figure, full face.

Wood. — 0.75 m h., 0.51 m br. — Acquired by King Maximilian I. from the collection of Giov. Fel. Inghirami in Volterra. — Lith. by N. Strizner. Phot. by Hanfstängl. — Hall VIII.

1049. Raffaelle Santi

1046. (1182.) The Virgin holds with her left, hand the Child sitting upon her knee, and with her right, the little St. John who, kneeling, offers a narcissus. Copy.

Wood. — 0.41 m h., 0.35 m br. — Electoral Gallery of Munich. — Lith. by N. Strixner. — Cab. 19.

Giovanni Pedrini,

(Giovanni Pietro Ricci?) Pupil, or rather imitator, of Lionardo da Vinci. Worked in Milan until about 1550.

1047. (586.) The Virgin offers her breast to the Child who sits on her lap, holding in the hand a string to which a finch is tied. Background: landscape with houses and a well. Half-figure, life-size.

Wood. — 0.77 m h., 0.61 m br. — Acquired by King Ludwig I. — Lith. by F. Piloty. Phot. by Hanfstängl. (Comp.: Mündler, Recensionen, 1865.) — Hall VIII.

Cesare da Sesto,

imitator of Lionardo in Milan, afterwards of Raphael in Rome Was still living in 1523.

1048. (Schl. 1248.) The Virgin sitting upon the ground; holding in her left hand a book, she clasps the Child who attempts to embrace her. Behind them, on the left, St. John lifts a red curtain which opens a view of a landscape.

Wood. — 1.24 m h., 1.04 m br. — Bought in Rome, 1808, by J. Müller. Much injured. — Hall VIII.

Raffaelle Santi (Raphael Sanzio),

born in Urbino, April 6th, 1483, died in Rome on Good Friday, April 6th, 1520. Received his first lessons from his father, Giovanni Santi, after whose death, (Aug. 1st, 1494) he was brought under the influence of the works of Signorelli, probably through Timoteo Viti. In Perugia, perhaps in 1500, he entered the studio of Pietro Perugino; was afterwards, in Florence, influenced by the paintings of Lionardo and by intercourse with Fra Bartolommeo. Worked in Rome after 1508.

1049. (534.) The Holy Family, from the House of Canigiani. In a landscape kneels the Virgin, holding with her right hand the Child, and in her left, a book. Opposite to her is St. Elizabeth with the little St. John, who offers to the Child a scroll inscribed with the Agnus Dei. Behind is St. Joseph leaning upon his staff and looking upwards to St. Elizabeth,

who turns towards him. Signed (upon the border of the cloth upon the Virgin's breast): RAPHAEL VRBINAS. Full figures, nearly life-size.

Wood. — 1.32 m h., 0.98 m. br. — According to Vasari, this picture was painted originally for Domenico Canigiani in Florence, came into the possession of the Grand Duke of Tuscany; at the marriage of the Elector John William of the Palatinate with Maria Loisia, daughter of the Grand Duke Cosimo III. it was transferred, as a bridal gift, to Düsseldorf. The panel was originally higher and terminated above in a glory of grouped angels, but these, being badly injured, were painted over in Düsseldorf. An engraving by Giulio Bonasone and two old copies in the sacristy of S. Frediano and in the Casa Rinuccini in Florence, show the original state of the picture. A study in pen drawing is in the collection of the Duc d'Aumale in Chantilly. (Comp.: Passavant Raphael, Leipzig 1839. I, 115, II, 61; Müntz, Raphael, Paris 1881, p. 197 ff; Springer, Raffael and Michel Angelo Leipzig, 1878, pag. 83, and Crowe and Cavalcaselle, Raphael, Leipzig 1883, pag. 231 fg). Engraved by C. Hess 1804; G. Bonasone (Bartsch 65); R. Bowin; G. Calendi; S. Amsler (1836); J. Th. Prestel, and by L. Cossé. — Lith. by F. Piloty, by whom also the heads in 5 sheets. Phot. by J. Albert and by Hanfstängl. — Hall VII.

1050. (1206.) The Madonna Tempi. The Virgin standing, turned to the right, in a little over half-figure, presses the Child, sitting upon her left arm, tenderly to her breast with the right hand. Background: landscape with a city.

Wood. — 0.77 m h., 0.53 m br. — This picture is from Raphael's Florentine epoch and takes its name from the House of Tempi in Florence, where it was bought by King Ludwig I. in 1829, for 16000 scudi. Until 1835 it was in the Chapel of St. Cecilia of the Palace. The original cartoon, in black and white chalk upon gray paper, and cut, into an oval form, is in the Musée Fabre in Montpellier. (Comp.: Passavant I. 120, II. 81. Müntz 176 ff. Crowe and Cavalc. Raphael p. 212.) — Engraved by Ant. Morghen, by A. Boucher-Desnoyers (Recueil d'estampes 1821), by Friedr. Wagner (1832), by S. Jesi (1837), by Th. Kiessling, twice by S. Amsler, and by J. L. Raab. — Lith. by F. Piloty and G. Wolff. Phot. by Albert and by Hanfstängl. — Cab. 19.

1051. (547.) The Madonna della Tenda. The Virgin, in profile to the right, holds with her right hand the Child upon her lap, and lays her left upon the neck of the little St. John, who stands near with the cross, while the Child turns toward him. Background: a green curtain. Half-figure, life-size.

Wood. — 0.68 m h., 0.55 m br. — This picture is from Raphael's Roman epoch, and appears to have been in the Escurial until the beginning of the present century whence, during the Napoleonic Wars it was carried to England, where it came into possession of Sir Thomas Baring. From him it was bought by the Crown Prince Ludwig in 1814, for 5000 pounds sterling. An old copy is in the Gallery at Turin. (Comp.: Passavant I. 300, II. 297; Müntz 537.) Engraved by J. C. Thevenin 1850. — Lith. by F. Piloty. Etched by J. L. Raab. Phot. by Hanfstängl. — Cab. 19.

1052. (585.) Portrait of a young man with long, blonde hair and light side-whiskers, in a gray overgarment and black cap; he is looking over his right shoulder out of the picture, with his left hand upon his breast.

Wood. — 0.61 m h., 0.45 m br. — Formerly in the Altoviti Palace in Rome; afterwards in the Casa Altoviti in Florence, where it was bought, in 1808, by v. Dillis for the Crown Prince Ludwig for 49000 lire. Is is very probable that this picture represents the young Bindo Aldoviti for whose portrait it was held until the middle of the last century; later it was supposed, erroneously, to be the portrait of Raphael himself. (Comp.: Passavant,

1050. Raffaelle Santi

1051. Raffaelle Santi

1052. Raffaelle Santi

work quoted above, I. 184, II. 334. Müntz, work quoted above, p. 301, ff. Grimm, Essays III.) Engraved by R. Strange (1787), by G. B. Cecchi (Uomini illustri), by J. Frey, by Raf. Morghen, by C. Barth (1816), by G. Farrugia (1822), by G. Fusinati (1829), by J. H. Lips, (Füssli, Leben Raphaels), by F. John for the Aglaja. Etched by C. Hess. Lith. by N. Strixner, by Rehberg (Raphael, München 1824), by W. Flachenecker, and by F. Piloty. Phot. by Hanfstängl. — Hall VIII.

1053. (1133.) Youthful head of St. John. Full face. The red garment, cut low in the neck, is bordered with black.

Painted al fresco, upon a tile. — 0.43 m h., 0.31 m br. — The authenticity of this picture has been unjustly doubted by J. Lermolieff, p. 95, who declares it to be a modern forgery; Passavant pronounces the work to be a genuine Raphael. — Cab. 18.

Copies after Raphael.

1054. (582a.) St. Cecilia, in full figure, with a small organ in her hands, looks upwards to a gloria in the clouds.

Canvas. — 1.52 m h., 0.88 m br. — Copy of the chief figure in the St. Cecilia in Bologna, by Raphael. Obtained from a private collection in Bologna by King Ludwig I. in 1859. Private property of the King. — Lith. by S. Braun. — Hall X.

1055. (1425.) The Madonna del Cardellino. The original is in the Uffizi in Florence.

Wood. — 1.06 m h., 0.76 m br. — Private property of the King. — Hall VIII.

1056. (Schl. 1227.) The Holy Family with the Lizard. Copy of a painting in the Prado in Madrid, which was formerly supposed to be an original, but which has proved to be the work of an imitator of Raphael.

Wood. — 1.37 m h., 1.03 m br. — Electoral Gallery of Munich. — Hall VIII.

Mariotto Albertinelli,

born in Florence Oct. 13th, 1474, died in that city Nov. 5th, 1515. Pupil of Cosimo Rosselli; influenced by his friend and fellow-pupil, Fra Bartolommeo di St. Marco.

1057. (545.) The Annunciation. The Virgin, standing in an open hall with arched doorway, receives the message of the angel kneeling before her. In the niches at either side are St. Sebastian and St. Lucia.

Wood. — 1.65 m h., 1.97 m br. — Bought in Florence, 1834, by King Ludwig I for 550 Louisd'or. (Comp.: Crowe and Cavalc. IV 498). — Hall VIII.

Girolamo del Pacchia,

born in Siena, Jan. 4th, 1477, died after 1535. Successor of Bern. Fungai; lived in Rome from 1500 to 1515 Afterwards worked in Siena.

1058. (1168.) The Virgin, turned to the left, and facing forward, has the Child upon her arm, who, smiling, clasps her neck. Upon either side are two angels. Half-figure.

Wood, curved above. — 0.61 m h., 0.43 m br. — Private property of the King. — Phot. by Hanfstängl. (Comp. Crowe and Cavalc. IV 401). — Cab. 19.

1059. (1161.) St. Bernardino of Siena; holding in his left hand a gold-framed tablet, with the monogram of Christ in a glory of rays, to which the Saint points with his right hand. At the back: two angels. Half-figures.

Wood, curved above. — 0.61 m h., 0.43 m br. — Private property of the King. — Cab. 19.

Innocenzo (Francucci) da Imola,

born in Imola about 1494, died in Bologna about 1550. Pupil of Francia after 1508; later of Albertinelli. Imitator of Raphael; worked chiefly in Bologna.

1060. (581.) The Virgin with the Child, in a glory of angels, appearing to Bishop Petronius, patron of Bologna, who holds the model of a Church. Upon one side is St. Clara; upon the other, St. Francis, St. Sebastian and St. Catherine of Siena. Opposite to the latter is an abbot as donor.

Wood. — 2.96 m h., 2.37 m br. — This painting formerly decorated tho high-altar of the Corpus Domini Church in Bologna; it afterwards came into posession of the Ercolani family, and was sold to King Kudwig I. in the winter of 1829. — Hall VIII.

Francesco Granacci,

born in Florence July 23^{d}, 1477, died Nov. 30th, 1543. Pupil of Dom. Ghirlandajo; afterwards influenced by Michel Angelo and Raphael.

1061. (540.) St. Magdalen, in a blue dress and light red mantle lined with green, the vase of ointment in her right hand. Full-figure, standing.

Wood. — 1.26 m h., 0.62 m br. — Came to the State in 1850, from the private possession of the King. — Hall VIII.

1062. (535.) St. Apollonia, in a green under-dress and red over-garment, holding in her left hand a palm branch, and in her right a tooth in a pair of pincers. Full-figure, standing. See Nr. 1061.

Wood. — 1.26 m h., 0.62 m br. — Derivation like the preceding. — Hall VIII.

1063. (533.) St. Jerome, in the dress of a Cardinal, standing in a niche with a book in both hands. At his feet the lion. See No. 1061.

Wood. — 1.26 m h., 0.62 m br. — Derivation as above. — Hall VIII.

1064. (536.) St. John the Baptist, in a green mantle over a hairy garment, standing in a niche with the staff of the cross in his right hand. See No. 1061.

Wood. — 1.26 m h., 1.62 m br. — Derivation as above. — Hall VIII.

1066. Andrea del Sarto

1065. (1171.) The Virgin, kneeling, adores the Child lying upon the ground; opposite to her sits St. Joseph. In the landscape, on the left: the Manger at Bethlehem and the Annunciation to the Stepherds.

Wood. — 0.63 m h., 0.73 m br. — Private property of the King. Formerly attributed to Fra Bartolommeo. (Comp.: Crowe and Cavalcaselle IV 483.) — Cab. 18.

Andrea del Sarto,

born in Florence, 1487, died in that city Jan. 22^{d}, 1531. Pupil of Piero di Cosimo; influenced by Fra Bartolommeo and Raphael. Worked in Florence.

1066. (548.) The Holy Family. The Virgin, kneeling, supports the Child before her, who is looking around at the little St. John held by the aged Elizabeth. On the left stands an angel with the shepherd's pipe, upon whose shoulder another lays his hand.

Wood. — 1.36 m h., 1.04 m br. — Düsseldorf Gallery. In so far as the condition of the picture, which has suffered much in the course of time, will permit of judgment, it is the original of the numerous repetitions so frequently met with, especially in Italy and France. The next best is that in the Louvre, likewise badly injured. — Engraved by L. von Montmorillon, by C. Hess and by L. Cossé. Phot. by Hanfstängl. (Comp.: Crowe and Cavalc. IV. 584.) — Hall VIII.

Copies after Andrea del Sarto.

1067. (1181.) Zacharias, in the temple, recieves from an angel the announcement of the birth of John.

Paper on wood. — 0.30 m h., 0.35 m br. — These pictures, gray in gray, and the following three companion-pieces, are copies of Andrea del Sartos frescoes in the Chiostro dello Scalzo in Florence. From the sacristy of the Church of the Theatines in Munich. — Lith. by F. Piloty. (Comp.: Crowe and Cavalcaselle, work quoted above.) — Cab. 19.

1068. (1175.) The Visitation of Mary. The Virgin before the house of Zacharius, is received by Elizabeth; behind her is St. Joseph with a bundle. See No. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation like the preceding. — Lith. by F. Piloty. — Cab. 19.

1069. (1174.) St. John the Baptist preaching in the wilderness to the people about him. See Nr. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation as above. — Lith. by F. Piloty. — Cab. 19.

1070. (1186.) The daughter of Herodias brings to her the head of John the Baptist. See No. 1067.

Paper on wood. — 0.30 m h., 0.35 m br. — Derivation as above. — Lith. by F Piloty. — Cab. 19.

1071. (576.) St. Joseph with the left hand under the chin. Breast-piece. Copy from the Holy Family of the Barberini Gallery in Rome.

Paper on wood. — 0.55 m h., 0.44 m br. — Obtained by King Ludwig I in Vienna in 1814. — Lith. by Piloty. (Comp.: Crowe and Cavalcaselle, work quoted above.) — Cab. 19.

Dominico Puligo,

born 1475, died 1527. Pupil of Ridolfo Ghirlandajo; chiefly influenced by his friend, Andrea del Sarto. Worked in Florence.

1072. (544.) The Virgin, sitting upon the ground, holds the standing Child, while she inclines towards the little St. John, behind whom two angels are visible. One of the frequent repetitions, more or less altered, of a picture by Andrea del Sarto, the original of which is in Madrid.

Wood. — 1.25 m h., 0.90 m br. — Bought by F. Müller in Rome, 1808. — Hall VIII.

Giovannantonio Bazzi called il Sodoma,

born in Vercelli, 1477, died in Siena Feb. 16th or 17th, 1549. Pupil of the painter upon glass, Mart. Spanzotti in Vercelli from 1490 to 1497; afterwards influenced by Lionardo in Milan. Resided in Siena after 1501. Worked later in Rome.

1073. (1194.) The Virgin sits under a red canopy with the Child upon her lap, who holds in His right hand a goldfinch. St. Joseph, at the right, looks over a curtain. On the left: view of a landscape. Knee-piece.

Wood. — 0.70 m h., 0.48 m br. — Private property of the King. Early period of this master. (Comp.: Lermolieff, work quoted above.) — Phot. by Hanfstängl. — Hall VIII.

1074. 1180.) Head of the Archangel Michael; half life-size. Fragment of a larger picture. The signature upon the gold clasp of the armor is not genuine: R. S. Oval.

Wood. — 0.24 m h., 0.17 m br. — This picture was bought as a Raphael by King Ludwig I from the Sampieri family in Bologna. Private property of the King. — Cab. 19.

Andrea del Brescianino,

real name Andrea Piccinelli, influenced by Sodoma in Siena in the beginning of the XVI century; and studied the works of Fra Bartolommeo in Florence after 1525.

1075. (551.) The Holy Family. The Virgin sitting before a green curtain with the Child upon her lap, clasping

Him with the right arm. On the left, at the back, St. Joseph. Knee-piece.

Wood. — 0.71 m h., 0.55 m br. — Bought by the Crown Prince Ludwig in Paris, 1815, from the collection of Mdme. Du Bois for 8000 Frcs.. Copy from the chief group of Raphael's Madonna del Baldachino. Formerly attributed to Fra Bartolommeo. — Lith. by N. Strixner. (Comp.: Crowe and Cavalcaselle IV 483.) — Hall VIII.

Domenico Beccafumi,

born in delle Cortine, near Siena, 1486, died in Siena, May 18th, 1551. Pupil of G. B. Tozzo, called Capanna, in that city; successor of Sodoma.

1076. (560.) The Virgin kneels on the left, before the Child, who lies with His arms about the neck of the Lamb. Behind is the little St. John with cross and inscribed scroll; upon the right, seen half from the back, sits St. Joseph.

Round. Wood. — 1.13 m in diameter. Bought by King Ludwig I from the Marsigli family in Siena; delivered to the State in 1850. — Hall VIII.

Ridolfo Ghirlandajo,

son of Domenico Ghirlandajo, born in Florence, Jan. 4th, 1483, died in that city June 6th, 1561. Pupil of his father, of his uncle David, and of Fra Bartolommeo; also influenced by Lionardo and Raphael.

1077. The Madonna in a landscape, kneeling upon the ground. She holds with both hands the standing Child, to whom the little St. John offers the staff of the cross. Background: armed cavaliers before a harbor city. School of this master.

Wood, round. — 0.95 m in diameter. Private property of the King. — Hall VIII.

Umbrian-Bolognese. School about 1510,

(allied in character to the works of Lorenzo Costa.)

1078. (1179.) Portrait of a young man with a black cap and dark, straight-cut hair, clasping his overgarment with his right hand. Between columns of colored marble is a view of a meadow, planted with trees, where a stag is grazing. Half-figure. The signature upon the yellow clasp of the undergarment is not genuine: RAPHAELLO VRBINAS FEC.

Wood. — 0.52 m h., 0.41 m br. — This picture was, during the last century, in the possession of Leonardo del Riccio in Florence, and was declared a work of Raphael by J. Hugford and R. Mengs; it came as such into the collection of Count Firmian of Leopoldskron, where it was bought by King Ludwig I. Another portrait by the same hand, better preserved, and also attributed to Raphael, is in the Gallery at Hampton Court. (Comp.: Passavant, work quoted above, I 87, II 38.) Engraved by P. A. Pazzi. — Phot. by Hanfstängl. — Cab. 19.

Umbrian-Florentine School, about 1520.

1079. (1189.) The Virgin with the Child standing upon her lap. Knee-piece.

Canvas. — 0.59 m h., 0.44 m br. — Obtained by Elector Charles Theodore. Authenticity doubtful. (Comp.: Lermolieff p. 86.) — Lith. by L. Quaglio. Phot. by Hanfstängl. — Cab. 18.

Benvenuto Tisi called Garofalo,

born, probably in Ferrara, 1481, died in that city Sept. 6th, 1559. Pupil of Dom. Panetti in Ferrara, of Boccaccio Boccaccino in Cremona; influenced by L. Costa and by Raphael.

1080. (1333.) Pietà. The Virgin with the body of Christ, which is held under the arms by St. John, upon her lap. Near the latter stands Mary Magdalen weeping. In the left foreground: St. Jerome as Cardinal and St. Francis showing the miraculous wound in his side. On the right kneel St. Augustine and his mother, St. Monica. Background: hilly landscape. Dated on the right, below: M. D. XXX. LVIO.

Canvas. — 2.43 m h., 1.57 m br. — Bought in 1867 by King Ludwig I. from the Braschi family in Rome for 7000 fls. — Hall VIII.

1081. (574.) The Virgin sits upon a marble seat with the Child upon her lap. On the left side: the Archangel Michael, holding the scales and the sword drawn against Satan, whom he treads under foot; on the right: St. John the Baptist with the Lamb. Background: landscape.

Canvas — 0.62 m h., 0.58 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. (Comp.: Lermolieff p. 63.) — Cab. 19.

1082. (1172.) The Virgin holds with both hands the Child sitting upon a marble pedestal before her. Background: landscape. Half-figures.

Wood. — 0.49 m h., 0.37 m br. — From the Palace of Nymphenburg. — Cab. 18.

Lorenzo Lotto,

born probably in Treviso, towards 1480, died in Loretto 1555 or 1556. Trained in Venice under the influence of Bellini and his successors. Worked chiefly in Venice and Bergamo.

1083. (552.) The Mystic Marriage of St. Catherine with the Child, who sits upon the lap of the Virgin. On the right, St. Joseph with a book. Beyond the green drapery of the

1083. Lorenzo Lotto

background, on the left, is a view of a landscape in which are two beasts of burthen. Signed below, upon the wheel of the Saint: LAVREN. LOTVS F

Wood. — 0.70 m h., 0.90 m br. — From the Archiepiscopal Palace in Würzburg. (Comp.: Crowe and Cavalc. VI. 565 ff.; and Lermolieff, work previously quoted, p. 59.) — Hall VIII.

Sebastiano Florigerio,

born after 1500, worked between 1525 and 1543 in the environs of Venice. Pupil of Pellegrino da San Daniele.

1084. (482.) A company of nine persons singing. Half-figures.

Canvas. — 0.91 m h., 1.15 m br. — Crowe and Cavalcaselle (VI. p. 346) are inclined to attribute this picture from Friuli to Florigerio. From the collection of Count Elz. — Cab. 20.

Rocco Marconi,

born in Treviso; worked in Venice in the beginning of the sixteenth century.

1085. (579.) St. Nicholas in ecclesiastical robes, with the bishop's staff, and reading in a book; two angels standing upon the clouds above, hold over him the mitre. On the left side: St. John the Baptist; on the right: St. Philip. The signature is not genuine: MDXXX. F. SEBASTIAM (!) F. PER AGOSTINO GHIGI.

Wood. — 2.16 m h., 1.41 m br. — Bought from the gallery of the Empress Josephine in Malmaison, in 1815, as a Seb. del Piombo for 18,000 Frcs. Pictures by the same master, in various Italian galleries, are ascribed to Rocco Marconi, but this attribution is not assured. This work shows quite as plainly the characteristics of the school of Ferrara as of that of Venice. (Comp.: Crowe and Cavalc. VI 423; and Lermolieff p. 56). — Hall VIII.

Girolamo da Santa Croce,

born in Santa Croce near Bergamo. Influenced by the school of Giov. Bellini. Worked in Venice up to the middle of the sixteenth century.

1086. (1193.) The Holy Relationship. In the centre, the Virgin with the Child upon her lap; on the right, St. Elizabeth with the little St. John who holds a goldfinch; on the left, St. Joseph with an inscribed scroll; behind, upon the right and left of the Madonna, are the two Marys. Half-figures.

Wood. — 0.67 m h., 1.05 m br. — Bought as a Palma Vecchio, for 6000 Frcs., from the estate of the Empress Josephine at Malmaison in 1815. (Comp.: Crowe and Cavalc. work quoted above, VI. 488; and Lermolieff, work quoted above p. 28). — Hall VIII.

Sebastiano (Luciani) del Piombo,

born in Venice about 1485, died in Rome June 21st, 1547. Pupil of Giov. Bellini; came under the influence of Giorgione in Venice; after 1512 worked in Rome.

1087. (Schl. 1201.) Portrait of an ecclesiastic with a full beard, in the black cap of a priest and a gray moire tunic. Breast-piece, to the left.

Canvas. — 0.49 m h., 0.45 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall VIII.

School of Brescia, about 1540.

1088. (578.) St. Jerome, clad only in a blue cloth about the loins, sits writing, his left foot resting upon a step, in a hall with pilasters. On the left, near him, is the lion; at the right, upon the step, is a skull lying upon an open book. Full-figure, life-size, to the right.

Wood. — 1.80 m h., 1.30 m br. — This picture, brought to Munich in 1803, from the Archiepiscopal Palace in Würzburg, was at that time attributed to Raphael, as it has since been to various Italian and Dutch masters. (Comp.: Crowe and Cavalcaselle VI. 555. Lermolieff, work quoted above, p. 27.) Engraved by C. Hess, as a Palma Vecchio; and by J. M. Haas, as a Raphael. — Hall VIII.

Andrea (Meldolla called) Schiavone,

born in Sebenico in Dalmatia, probably in 1522, died in Venice, 1582. Influenced by Titian and Parmigianino. Worked in Venice.

1089. (1183.) Parnassus. Apollo playing upon the lyre, surrounded by the Nine Muses. On the left stand three poets, crowned with laurel, and a youth, listening, writes their words in a book; on the right, stands a young horn-player. Around the three laurel trees float five genii dispensing wreaths.

Wood. — 0.37 m h., 0.68 m br. — Mannheim Gallery. Perhaps an old piano cover. (Comp. Lermolieff p. 48.) Phot. by Hanfstängl. — Cab. 19.

Jacopo (Carrucci) da Puntormo,

born in Puntormo near Empoli, May 1494, died in Florence, Dec. 31st, 1556. Pupil of Mariotto Albertinelli and Andr. del Sarto; later influenced by Michel Angelo.

1090. (449.) The Virgin, in a bright red undergarment, sits with an open book in her right hand, holding with her left the naked Child, who presses himself to her. In the background, in small figures, St. Joseph at work, with St. Elizabeth and the little St. John.

Wood. — 1.20 m h., 1.01 m br. — Private property of the King. This work was frequently repeated in the later period of the master. — Hall VIII.

Giorgio Vasari,

born in Arezzo July 30th, 1511, died in Florence June 27th, 1574. Pupil of the painter upon glass, Guglielmo di Marsiglia in Arezzo, and of Andr. del Sarto in Florence. Imitator of Michel Andgelo. Worked chiefly in Rome and Florence.

1091. (531.) The Virgin, reclining, offers her breast to the Child lying in her lap. The little St. John, on the right, holds one foot of the Infant; behind the group is St. Joseph, leaning upon his staff. Full-figures, life-size.

Wood. — 1.36 m h., 1.02 m br. — Düsseldorf Gallery. — Hall VIII.

1092. (484.) The Virgin holds the Child upon her lap and lays her left hand upon the shoulder of the little St. John, who points to the cross held by the Infant Christ. On the left, behind, is St. Joseph.

Wood. — 0.97 m h., 0.76 m br. — Private property of the King. — Hall VIII.

School of Rome.

1093. (592.) St. John the Baptist sitting naked near a spring. In the right hand he holds a vessel filled with water, and supports himself with the left upon the cross. At the left: view of a landscape. Full-figure, over life-size.

Wood. — 1.91 m h., 1.30 m br. — Düsseldorf Gallery. — Engraved by C. Hess and by v. Green. Phot. by Hanfstängl. — This picture, formerly attributed to Raphael, is probably by a Dutch imitator who had worked long in Italy, perhaps Franz Floris de Vriendt. — Hall VIII.

Antonio (Allegri) da Correggio,

born at Correggio in the district of Modena, 1494, died in that place March 5th, 1534. Said to have been a pupil of Ant. Bartoletti at Correggio and of Franc. Bianchi of Ferrara at Modena; he was, at all events, allied to the Ferrarese-Bolognese School, and influenced by the study of Lorenzo Costa and of Franc. Francia.

1094. (1266.) A young satyr sitting upon a stone and playing upon a syrinx; near him leans a stringed instrument. On the left; a landscape with a grazing deer.

Wood. — 0.19 m h., 0.16 m br. — Electoral Gallery of Munich. — (Comp.: Lermolieff p. 40, 41, who ascribes it to Lor. Lotto.) Phot. by Hanfstängl. — Cab. 19.

1095. (469.) The Virgin sitting under a tree, with the Child upon her lap. At her side, St. Ildefonso and

St. Jerome, with an angel-boy upon whose shoulder the Madonna lays her left hand. Full-figures, half life-size.

Canvas. — 1.11 m h., 0.75 m br. — This painting, a much injured piece cut from a larger picture, is from Parma, and, in 1807, was transferred from wood to canvas by Bonnemaison in Paris, from whom it was bought, in 1815, for 18000 frcs. (Comp.: Lermolieff p. 66.) — Phot. by Hanfstängl. — Hall VIII.

School and Imitators of Correggio.

1096. (580.) The Virgin with the Child upon clouds, in a glory between adoring angels and cherubim; below are St. Jerome and St. James, with the donor.

Wood. — 2.03 m h., 1.36 m br. — Bought of Bonnemaison in Paris in 1815 for 18000 Frcs. Formerly called a Correggio, afterwards ascribed to Rondani, Girolamo da Carpi, Carotto and Anselmi. (Comp.: Lermolieff p. 651.) — Engraved, as a Correggio, by P. Bettelini (1818). The St. Jerome from this picture was etched by R. Langer, 1818. — Phot. by Hanfstängl. — Hall VIII.

1097. (1135.) The head of an angel, looking over the left shoulder, out of the picture. Life-size.

Fragment of a fresco. — 0.28 m h.. 0.28 m br. — Frequently repeated. Private property of the King. — Cab. 18.

1098. (1187.) Cupid, endeavoring to read a sheet which he holds in both hands.

Sketch upon paper. — 0.67 m h., 0.50 m br. — Copy from the Mercury instructing Cupid, in the National Gallery of London (No 10). Painted in 1520. — Electoral Gallery of Munich. — Engr. by Amalie Baader. Phot. by Hanfstängl. — Cap. 19.

Lelio Orsi,

born in Reggio, 1510 or 1511, died in Novellara, May 3^{d}, 1587. Imitator of Correggio; worked in Reggio and Novellara.

1099. (1241.) Portrait of a woman with earrings in the form of dröps. Breast-piece, to the right.

Canvas. — 0.60 m h., 0.49 m br. — From the Cloister of Freising. — Cab. 20.

Santi di Tito,

born, 1538 (1530?) in Borgo San Sepolcro, died in Florence, 1603. Painter and architect.

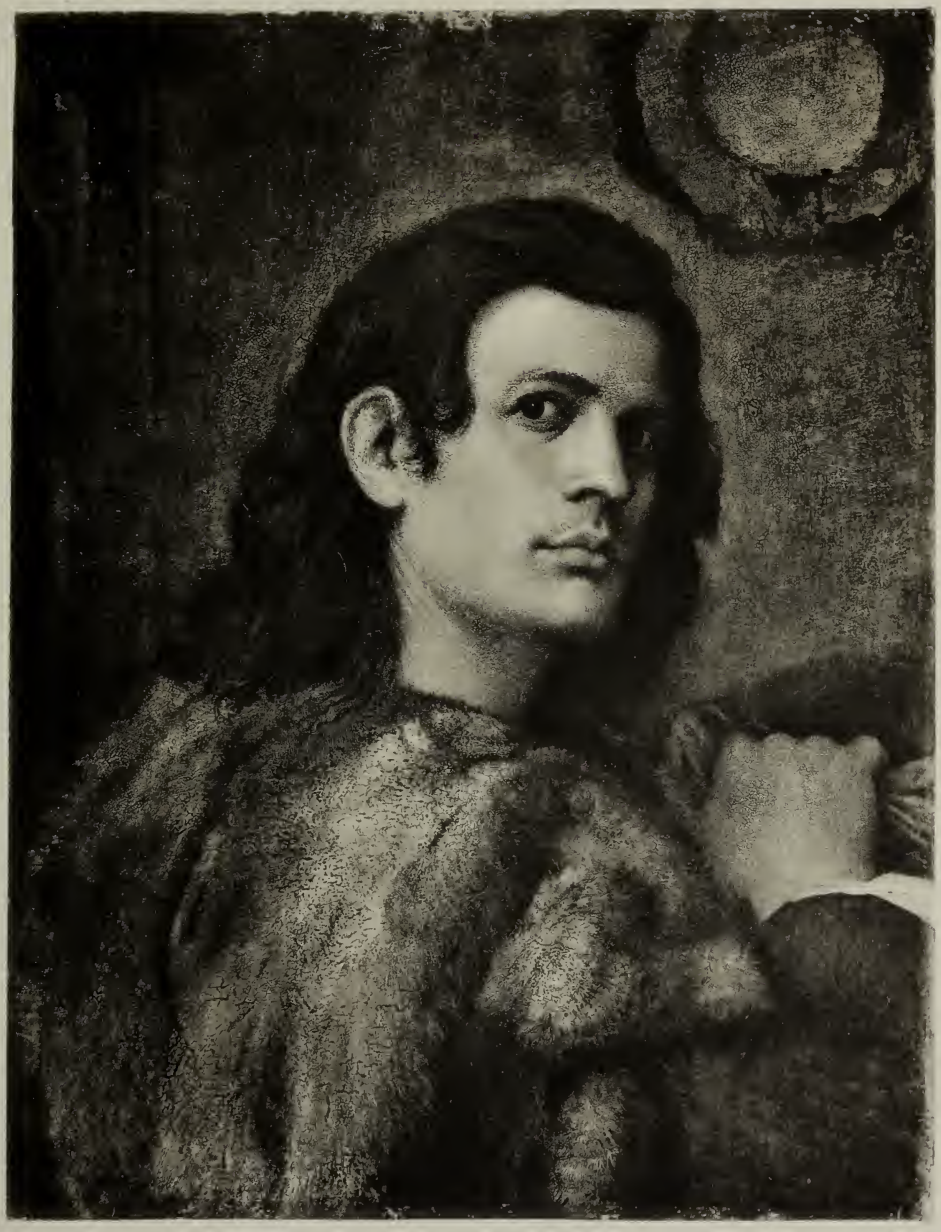
1100. (1245.) Portrait of a young man with short brown hair and light moustache, dressed in black, with a white ruff. Life-size, breast-piéce, full-face.

Canvas. — 0.60 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 20.

Bartolommeo Schidone,

born in Modena, towards 1580, died in Parma, 1616. Said to have been a pupil of Ann. Carracci; imitator of Correggio.

1101. (1197.) St. Mary Magdalen sitting in a grotto, her head resting upon her right hand. At her feet is an angel



1107. Giacomo Palma il Vecchio

with the vase of ointment; behind her another with book and skull.

Copper. — 0.19 m h., 0.14 m br. — Private property of the King. — Cab. 20.

1102. (1217.) Lot and his daughters. Breast-piece.

Canvas. — 0.64 m h.. 0.70 m br. — Zweibrücken Gallery. — Cab. 19.

1103. (1219.) The penitent Magdalen, her head supported upon her right arm and holding in her left hand a book and cross. Half-figure.

Canvas. — 0.77 m h., 0.65 m br. — Obtained in Vienna, 1814, by King Maximilian I. — Hall X.

Federigo Barroccio,

born in Urbino, 1528, died in that city, Sept. 30th, 1612. Pupil of his father, Ambrogio, of Fr. Menzocchi da Forli and of G. B. Franco. Chiefly influenced by the works of Correggio.

1104. (494.) Noli Me Tangere. Christ in a red undergarment and dark green mantle before the richly clad Magdalen, who has fallen upon her knee. Background: landscape in the gray of morning. Signed on the left: FED. BAR. VRB. MDXC.

Canvas. — 2.59 m h., 2.00 m br. — Düsseldorf Gallery. — The sketch for this picture is in the Uffizi in Florence. — Engr. by H. Schmitz. — Hall X.

1105. (525.) The Communion of St. Magdalen. The Saint kneeling and sustained by an angel, receives, dying, the Host from another angel. Full figure, life-size.

Canvas. — 1.49 m h., 1.17 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall X.

Master of Lombardy about 1580.

1106. (566.) The penitent Magdalen, her right hand resting upon her naked breast, holding in her left hand a book. Half-figure, to the left.

Canvas. — 0.67 m h., 0.58 m br. — Obtained by King Maximilian I. from Count Lucchesi. — Cab. 20.

Giacomo Palma il Vecchio,

born at Serinalta, not far from Bergamo, about 1480, died in Venice towards the end of July or beginning of August 1528. In painting he imitated Giov. Bellini and Giorgione.

1107. (582.) Portrait of the artist by himself. He is looking over the right shoulder out of the picture, with a camel's skin upon his back and holding in his right hand a pair of gloves.

Wood. — 0.70 m h., 0.54 m br. — Electoral Gallery of Munich — This picture praised by Vasari as a masterpiece and portrait of this painter (Ed. Milanese 1880, p. 246,

247.) has been erroneously held to be a work by Giorgione since the time when Ridolfi (Comp.: Maraviglie, etc. 1648, edition of 1835 I. p. 136.) saw it in the Collection van Veerle in Antwerp. In the critical editions of Vasari: (Schorn and Förster 1845 III.; Lemonier 1852 IX; and Milanese 1880 V), the identity of this painting with that seen, and described by Vasari, is unanimously acknowledged; and, moreover, investigations based upon technical considerations have long since decided this to be a portrait by Palma. (Comp.: Mündler work quoted above; Crowe and Cavalcaselle VI, 550; Lermolieff p. 16 and 41.) — Etched by W. Hollar (Parthey 1367). Lith. by W. Flachenecker and by F. Rehberg. — Phot. by Hanfstängl. — Hall IX.

1108. (588.) Before a vine-wreathed portico sits the Virgin with the Child, from whom St. Roch, kneeling, receives the rosary. Behind these, on the right, is St. Magdalen. Background: landscape.

Wood. — 0.66 m h., 0.91 m br. — Düsseldorf Gallery. (Comp.: Crowe and Cavalcaselle VI. 541; Lermolieff p. 17.) Phot. by Hanfstängl. — Hall IX.

Tiziano Vecellio,

commonly called Titian, born in Pieve di Cadore, 1477, died in Venice, Aug. 29th, 1576. Pupil of Giov. Bellini in Venice; influenced by Giorgione. Worked in Venice.

1109. (587.) The Virgin sitting upon a low seat before a colonnade, receives the Child from the arms of the bearded St. John, towards whom the Infant Christ is looking. At the feet of St. John lies the lamb. On the right kneels a bearded donor in a fur garment, between whom and the Virgin is a view of a landscape. Full figures.

Canvas. — 0.73 m h., 0.92 m br. — (Comp.: Crowe and Cavalcaselle Tizian p. 696; and Lermolieff p. 47.) Came from the collection of Archduke Leopold William of Brussels to the Düsseldorf Gallery. — Engraved by F. van den Steen in D. Teniers Theatrum Pictorium 1670. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1110. (470.) The Vanity of Earthly things, personified by a beautiful woman, who, holding in her right hand a glimmering candle, is leaning against a round mirror in which, together with jewels and gold coins, is reflected an old woman spinning. Half-figure.

Canvas. — 0.98 m h., 0.82 m br. — Electoral Gallery of Munich. — Has suffered much by cleaning. An early work by Titian, long ascribed to Giorgione. (Comp.: Crowe and Cavalcaselle VI 192, and Lermolieff p. 41, 42.) Lith. by W. Flachenecher and F. Piloty. Phot. by Hanfstängl. — Hall IX.

1111. (467.) Portrait of a young man dressed in black, with an overgarment bordered with fur, his right hand resting upon his side and in his left the handle of a sword. Half-figure, full-face.

Canvas mounted on wood. — 0.88 m h., 0.74 m br. — Düsseldorf Gallery. — Formerly erroneonsly regarded as Pietro Aretino. A portrait of the same person, painted by Giorgione, in the costume of a knight of Malta, is in the Uffizi. (Comp.: Crowe and Cavalcaselle Tiz. p. 696, and Lermolieff p. 45.) — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.

1108. Giacomo Palma il Vecchio

1112. Tiziano Vecellio

1114. Tiziano Vecellio

1112. (496.) The Emperor Charles V. dressed in black with a black cap and overgarment lined with brown fur, sits, turned to the right, in an armchair of red velvet. On his breast he wears the Order of the Golden Fleece upon a black ribbon and holds a glove in his right hand, which rests upon the arm of the chair; the left hand is gloved. The floor is covered with a red cloth. Behind the chair, a yellow damask screen is drawn aside, displaying a column and a view of a landscape. Full-figure, life size. Signed on the right, below; upon the parapet of the window: Titianus.F
And upon the upper frame of the same: M DXLVIII

Canvas. — 2.00 m h., 1.18 m br. — Painted in Augsburg, 1548, whither Titian was called to the Imperial Court, temporarily there established. (Comp.: Crowe and Cavalcaselle, Tiz. p. 514. German Ed. and Lermolieff p. 46.) Electoral Gallery of Munich. — Etched, as breast-piece, by C. Hess. Lith. by W. Flachenecker. Phot. by Hanfstängl, and by Albert. — Hall IX.

1113. (591.) The Virgin sitting before a building with the Child upon her lap, who holds with His right hand the border of her dress at the breast. On the right, view of a landscape, with evening sky. Full-figures, life-size. Signed upon the left, below, upon a seat ornamented in relief: Titianus Fecit

Canvas. — 1.72 m h.. 1.32 m br. — Bought in Paris in 1815 from Gen. Sebastiani for 40,000 frcs. Much injured. (Comp.: Crowe and Cavalc. work quoted above, p. 696, 697; and Lermolieff, p. 47.) Phot. by Hanfstängl. — Hall IX.

1114. (1329.) The Crowning with Thorns. Christ, sits upon the steps of the Hall of Judgment, in a white mantle, with hands bound while three officers press the Crown of Thorns upon His head with staves. A young halberdier bows the knee before Him. In the right foreground is a boy with a bundle of reeds. The hall is lighted by a lamp with five flames.

Canvas. — 2.80 m h., 1.81 m br. — This work is from the latest period of the artist's life. It shows in many places, as does also the Pietà of the same period, now in the Academy of Venice, the work of Palma Giov., for example, in the uplifted right hand of the halbardier. This is probably the picture which belonged to Tintoretto. According to tradition, it came from the Netherlands; it was certainly known to Van Dyck, as is evident from his paintings of the same subject in Berlin and Madrid. (Comp.: Crowe and Cavalc. Tiz. 580, 679, 680, 689. Lermolieff p. 44.) Electoral Gallery of Munich. — Etched by J. L. Raab. Phot. by Hanfstängl. — Hall IX.

1115. (489.) Portrait of a Venetian nobleman, with a gray beard, dressed in black and wearing an overgarment lined with brown fur; about the neck hangs a gold chain to which

is attached a coral cross. His right hand rests upon a long staff, the left holds the hilt of a dagger. Knee-piece. In the gray ground-work, on the right above, is inscribed: ANNVM . AGENS XXXXI.

Canvas. — 1.40 m h., 1.18 m br. — According to Crowe and Cavalc., Tiz. p. 717, a much injured work by Tintoretto. (Comp.: Lermolieff p. 46, who also describes it as not the work of Titian.) Private property of the King. — Phot. by Hanfstängl. — Hall IX.

1116. (524.) Venus, seated and turned towards the right, is about to initiate a young Bacchante, kneeling before her, into the mysteries of the service of Bacchus by uncovering a figure of Priapus. On the right, behind the young Bacchante is an old satyr holding up a silver fruit-dish; in the centre, behind the two women, is a young satyr with grape-vines; on the left, and standing upon the seat, is Amor, laying his head and both hands upon the shoulders of Venus. Knee-piece. Figures life-size.

Canvas. — 1.15 m. h., 1.32 m br. — Bought by Elector Charles Theodore from de Vigneux. Probably in great measure, if not entirely, the work of a scholar of this master, with reminiscences of the instruction of Cupid in the Borghese Gallery, and the Allegory of Davalos, in the Louvre. (Comp.: Crowe and Cavalc., work quoted above, p. 717; and Lermolieff, p. 47.) — Lith. by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall IX.

Francesco Vecellio,

born in Pieve di Cadore about 1480, died in that city, 1559. Pupil of his brother, Titian. Worked in Venice and Cadore.

1117. (450.) The Virgin sitting upon the ground, adoring the Child who lies upon her lap. On the left, St. Jerome and St. Francis; on the right, St. Antony, who holds the foot of the Child. Figures half life-size.

Canvas. — 1.00 m h., 1.37 m br. — As early as the time of Ridolfi (Comp.: Maraviglie I. 259,) this picture was in the van Uffel Collection as a Titian, but it has since been determined to be the work of one of his pupils. (Comp.: Mündler, work quoted above; Crowe and Cavalc. Titian p. 717; and Lermolieff, worked previously quoted, p. 45.) — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IX.

School of Titian.

1118. (1422.) Portrait of a young man in a black cap and black coat, with a finely folded neck-ruff. Breast-piece, to the left.

Canvas. — 0.69 m h., 0.60 m br. — Düsseldorf Gallery. — Hall IX.

Domenico Capriolo,

probably indentical with Francesco Domenico Mancini of the School of Treviso. Imitator of Giov. Bellini and Giorgione; flourished between 1500 and 1520.

1123. Alessandro (Buonvicino) Moretto

1119. (1421.) Portrait of a man in a black cap and thick, curly hair, looking over the left shoulder out of the picture. In the right background, a marble torso of a woman; on the left, view of a church. Signed: MDXIIII. DOMINICVS. F. Under this, a hind reposing, and the year of the man's age; A. XXV. Half-figure, life-size.

Canvas. — 1.21 m h., 0.88 m br. — Other pictures signed like this, or similarly, are in St. Petersburg, London and Pavia; the present work is certainly a later repetition. — Hall IX.

Paris Bordone,

born in Treviso, 1500, died in Venice, Jan. 19th, 1570. Pupil of Titian; worked in cities of Upper Italy, chiefly in Treviso and Venice.

1120. (1211.) Portrait of a man dressed in black, with a full and heavy beard, holding a book in his right hand. Dated below, upon the stone parapet: M. D. XXIII.

Canvas. — 0.78 m h.. 0.66 m br.. — (Comp.: Crowe and Cavalc. Tizian 717; Lermolieff p. 47.). — Electoral Gallery of Munich. — Etched, as a Titian, by W. Hollar in 1649. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.

1121. (492.) A man, dressed in black, before a table covered with jewels. Behind him, on the right, a blonde girl with a dress cut low in the neck. Half-figures, life-size.

Canvas. — 0.98 m h., 0.80 m br. — Electoral Gallery of Munich. — (Comp.: Crowe and Cavalc. Tiz. II 487; and Lermolieff, work previously quoted, p. 46.) — Phot. by Hanfstängl. — Hall IX.

1122. (483.) Portrait of a woman in a red velvet dress, with pearls braided in her blonde hair; a fan of ostrich feathers in her right hand; the left resting upon her side. Knee-piece.

Canvas. — 1.04 m h., 0.83 m br. — Copy made by the Venetian painter Lattanzio Guarena in the first quarter of the present century; bought by King Maximilian I. for the State Collection. Old copies of this picture are frequently met with. The original, according to Mündler, is in private possession in Carsruhe. — Phot. by Hanfstängl. — Hall IX.

Alessandro Buonvicino, called Moretto,

born in Brescia about 1498, died in that city, 1555. Pupil of Fioravante Ferramola of Brescia, influenced afterwards by the study of Titian, Palma Vecchio, Romanino and Raphael.

1123. (452.) Portrait of an ecclesiastic with a black beard, the head covered by a cap; leaning with the right arm upon a book of homilies, and holding in his left hand

a handkerchief. On the right is an hour-glass upon two books. Half-figure, to the right.

Canvas. — 1.00 m h., 0.86 m br. — Formerly ascribed to Moroni and so considered by Lermolieff, 48 and 49 p. Bought from the estate of Canova in Venice for 1400 guldens. Private property of the King. — Phot. by Hanfstängl. — Hall IX.

Giovanni Battista Moroni,

born at Bondo near Albino about 1520, died in Bergamo, Feb. 5th, 1578. Pupil of Moretto; worked in the province of Bergamo.

1124. (583.) Portrait of a woman, in a fur-trimmed robe, with a yellowish head-dress and white ruffle. Breast-piece to the right.

Canvas. — 0.60 m h., 0.52 m br. — Bought by King Ludwig I. Private property of the King. — Phot. by Hanfstängl. — Hall IX.

Francesco Torbido, called il Moro,

born in Verona about 1500, died in that city about 1581; influenced by the works of Giorgione.

1125. (584.) Portrait of a man with a rose in his hand. Signed in the left corner below: FRCVS. TVRBIDVS. PINXIT. MCCCCCXVI. Breast-piece to the left. Above is the distich: Quid stupeas specie: paphi rosa fragrat adempta Mane: sed occasu placet: oletque minus.

Canvas. — 0.62 m h., 0.53 m br. — (Comp.: Lermolieff p. 53.) — Bought by King Marimilian I. in Vienna in 1814. — Phot. by Hanfstängl. — Hall IX.

Scipione Pulzone, called di Gaëta,

born in Gaëta, 1550, died about 1588. Pupil of Giacomo dal Conte.

1126. (1227). Portrait of a lady with light brown hair, richly dressed in gold brocade with a black overgarment, holding with her left hand a string of pearls which hangs from her neck Breast-piece to the left. Signed in the groundwork: Scipio. Caietanus. Fc 1584

Canvas. — 0.75 m h., 0.57 m br. — Private property of the King. — Phot. by Hanfstängl. — Hall IX.

Jacopo Robusti, called Tintoretto,

born in Venice 1519, died in that city, May 31st, 1594; son of a dyer (hence his sobriquet), pupil of Titian; imitated him in color and Michel Angelo in drawing. Worked in Venice.

1127. Jacopo (Robusti) Tintoretto

1127. (1223.) Portrait of the anatomist Andreas Vesalius, sitting in an armchair. He holds in one hand a pair of compasses, and in the other the torso of a crucifix. Through the open window, view of a landscape. Half-figure.

Canvas. — 0.72 m h., 0.62 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Perhaps by Domenico Tintoretto. — Hall IX.

1128. (539.) A Venetian nobleman, with his little son by his side, receives a written paper from the hand of a grandee, sitting in an armchair. Knee-piece, life-size.

Canvas. — 1.13 m h., 1.62 m br. — Bought in 1793 by Elector Charles Theodore. — Phot. by Hanfstängl. — The attribution to Tintoretto is not assured. — Hall IX.

School of Tintoretto.

1129. (1331.) The Annunciation. The Virgin kneeling, on the left, in an open colonnade before a prayer-desk, while the angel Gabriel enters on the right. The Dove, among the clouds and the heads of cherubs, floats downwards towards her. Figures life-size.

Canvas. — 1.74 m h., 2.95 m br. — Düsseldorf Gallery. — Hall IX.

1130. (481.) St. Mary Magdalen anointing the feet of the Saviour in the house of the Pharisee, Simon.

Canvas. — 1.70 m h., 1.45 m br. — Electoral Gallery of Munich. — Hall IX.

1131. (1389.) Portrait of an old man in armor with a bald forehead and dark hair and beard, looking over the left shoulder out of the picture. Life-size, head to the left.

Wood, pieced out upon all sides. — 0.31 m h., 0.24 m br. — Zweibrücken Gallery. — Cab. 20.

1132. (478.) Portrait of a Venetian Admiral with only one eye, wearing a long red mantle over the armor, and holding the commander's staff in his right hand. Standing, life-size. Background, architecture and view of a harbor filled with vessels.

Canvas. — 2.35 m h., 1.40 m br. — Bought, in 1835, for the private possession of the King, for 1650 guldens. — Hall IX.

Paolo Caliari, called Paolo Veronese,

born in Verona, 1528, died in Venice April 19th, 1588. Pupil of his uncle, Antonio Badile of Verona; influenced by Paolo Morando; worked later in Venice.

1133. (1238.) Jupiter and Antiope. Antiope, nude, lying upon a bed, is kissed by the God in the form of a satyr.

Background: red drapery. Half-figure, under life-size. Elongated oval, cut from a larger picture.

Canvas mounted on wood. — 0.60 m h., 0.49 m br. — Eletoral Gallery of Munich. Formerly ascribed to Titian. — Etched, as a Titian, by J. Hauber. Lith. by F. Piloty and by J. Wölffle. Phot. by Hanfstängl. — Cab. 20.

1134. (529.) The winged Cupid holding two black and gray striped dogs by chains. On the right, a laurel shrub.

Canvas. — 1.05 m h., 1.38 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IX.

1135. (436.) Portrait of a Venetian lady, blonde, of middle age; wearing a brown silk dress, with slashed, puffed sleeves, and holding a handkerchief in her left hand. Behind her, on the left, a pale red drapery. Knee-piece.

Canvas. — 1.17 m h., 1.03 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall IX.

1136. (1332.) Christ and the Centurion at Capernaum. Christ, surrounded by the Apostles, turns toward the Centurion kneeling before him. Behind are the followers; between Christ and the Centurion kneels a page with the helmet of the latter. Figures life-size.

Canvas. — 1.68 m. h., 3.10 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — Hall IX.

1137. (485.) The Holy Family. The Child stands upon the left knee of the Virgin, holding a goldfinch in his hand. On the right below is St. Joseph, looking up to the Child. On the left, green drapery. In the background, pedestal of a column. Knee-piece.

Canvas. — 1.05 m h., 0.82 m br. — Electoral Gallery of Munich. — Lith. by J. A. Mayr. Phot. by Hanfstängl. — Hall IX.

Studio and School of Paolo Veronese.

1138. (513.) Christ and the Woman taken in Adultery. Upon a terrace an officer and soldiers bring the adulteress before Christ. The Saviour, standing on the left, is surrounded by scribes, two of whom are reading from a book held by a boy. Companion-piece to the following.

Canvas, pieced out above. — 1.28 m h., 1.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall IX.

1139. (515.) The Centurion of Capernaum before Christ. On the right, Christ surrounded by three Apostles, stoops to the centurion who kneels before him between two spearsmen. On the left, a servant holds his horse. Companion-piece to the preceding.

Canvas, pieced out above. — 2.28 m h., 2.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall IX.

1135. Paolo (Caliari) Veronese

1140. (487.) Cleopatra, half-dressed, sitting upon a couch and holding the asp to her right breast. Knee-piece, life-size, to the right.

Canvas. — 1.12 m h., 0.86 m br. — From the Palace in Nymphenburg. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1141. (424.) Justice, standing, with sword and scales; near her sits Wisdom before a mirror, dressing her hair. Full figures, life-size.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1142. (429.) Faith, a woman dressed in white, sitting upon a canopied throne, with the cup in her left hand. On the left, kneels Devotion, with hands folded. Background, landscape. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.32 m br. — Electoral Gallery of Munich. — Hall IX.

1143. (425.) Love, a mother with three children. Background, ruin of a temple. Full-figure, life-size. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1144. (430.) Power in the form of a woman seen from the back, with her left foot upon an Ionic capital which lies on the ground. Opposite to her is Moderation, lifting a golden vessel in her right hand, holding one of silver in her left upon her lap. Companion-piece to the preceding.

Canvas. — 2.07 m h., 1.33 m br. — Electoral Gallery of Munich. — Hall IX.

1145. (1224.) The Adoration of the Magi. In a ruin on the right sits the Virgin with the Child; behind her is St. Joseph. One of the Kings has fallen at the feet of the Child. The group of the Virgin with the Child is lighted by a ray from above.

Canvas. — 0.92 m h., 0.67 m br. — Düsseldorf Gallery. Work of a pupil, perhaps of Carletto Caliari. — Phot. by Hanfstängl. — Cab. 20.

1146. (501.) Portrait of a woman dressed in black, and of a boy in a green jacket, the former sitting in an easy-chair. Knee-pieces, life-size.

Canvas. — 1.20 m h., 0.96 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — School of Paul Veronese, perhaps by Bernardino d' India. — Hall IX.

Giacomo da Ponte, called G. Bassano,

born in Bassano, 1510, died in that city Feb. 13th, 1592. Pupil of his father, Francesco da Ponte and of Bonifazio Veneziano; imitator of Titian. Worked in Bassano.

1147. (Schl. 1209.) The Entombment. Two men carry

the body of Christ. In the left foreground, two women are occupied with the swooning Virgin, behind whom are two men with torches. In the right foreground, a woman is stooping over a vase of ointment.

Canvas. — 0.78 m h., 0.61 m br. — Zweibrücken Gallery. — Hall IX.

1148. (1225.) St. Jerome in the cavern kneeling before a crucifix, an open book and a skull. In the left corner, a lion and an ass laden with brush-wood. On the right, view of a landscape.

Canvas. — 0.61 m h., 0.80 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 20.

1149. (Schl. 1208.) The Israelites at the rock whence Moses brought forth the water. Men and animals before various vessels; a young man on the left gives a cup to an old man sitting upon a gray horse.

Canvas. — 0.78 m h., 1.10 m br. — Schleissheim Gallery. — Hall IX.

Leandro da Ponte, called L. Bassano,

born at Bassano, 1558, died in Venice 1623; pupil of his father Giacomo. Worked in Venice.

1150. (474.) The Deposition. Night scene lighted by a lamp in the hand of the Magdalen. Behind the group, on the left, the lower part of the cross and the ladder. A repetition is in the Louvre.

Canvas. — 2.00 m h., 2.12 m br. — Electoral Gallery of Munich. — Hall IX.

1151. (589.) The Virgin with the Child sitting upon a throne, a closed book in her left hand. At the side stands St. Anthony the Hermit and a bishop, perhaps St. Augustine. Full-figures, nearly life-size.

Canvas, curved above. — 1.89 m h., 1.19 m br. — Düsseldorf Gallery. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall IX.

1152. (Schl. 1210.) Martha inviting to a covered table the Saviour, who enters with two Apostles at the left, while Mary kneels before Him. On the right, a maid is occupied with a kettle hanging over the fire. Background: landscape.

Canvas. — 0.78 m h., 1,11 m br. — Schleissheim Gallery. Repetition by an imitator of this master. — Hall IX.

Giacomo Palma il Giovine,

born in Venice, 1544, died in that city 1628; son of a brother to the elder Giac. Palma. Pupil of his father, Antonio; successor of Tintoretto.

1153. (1328.) The Deposition. The body of Christ is supported under the arms by Joseph of Arimathea; near are

1148. Giacomo (da Ponte) Bassano

the Virgin, St. John and St. Magdalen. In the background, Mount Calvary. Signed on the right, below: IACOBVS. PALMA. F. 1600. Full-figures, life-size.

Canvas. — 1.53 m h., 1.09 m br. — Came to the State Collection in 1841 from the private possession of the King. — Hall IX.

1154. (506.) The Deposition. St. John holds the body of Christ in his arms. At the sides: Mary and Magdalen. Full-figures, life-size.

Canvas. — 1.65 m h., 1.01 m br. — Electoral Gallery of Munich. — Hall IX.

1155. (448.) The Deposition. Joseph of Arimathea and Mary Magdalen lift the body of Christ from the lap of the Virgin, who has fallen in a swoon.

Canvas. — 1.25 m h., 0.99 m br. — Mannheim Gallery. — Hall IX.

1156. (437.) The Nativity, with the Adoration of the Shepherds; in the foreground, a shepherd with a basket of eggs. Figures half life-size.

Canvas. — 1.11 m h., 0.93 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall IX.

1157. (1176.) Ecce Homo. Christ sitting, crowned with thorns, holding in his bound hands the sceptre of reeds, is clothed in the purple by a servant. In the background is Pilate.

Copper. — 0.40 m h., 0.32 m br. — Derivation unknown. — Cab. 20.

1158. (1264.) The Scourging of Christ. One of the servants holds a torch.

Marble. — 0.27 m h., 0.21 m br. — Mannheim Gallery. — Cab. 20.

Paolo Franceschi, called il Fiamingo,

born in Antwerp, 1540, died in Venice, 1596. Pupil and imitator of Tintoretto.

1159. (439.) The Body of Christ on the lap of the Virgin. At the side, St. John and Joseph of Arimathea support the body under the arms. Full-figures. Signed: PAVLVS FRANSIS: CHI. F.

Canvas. — 1.63 m h., 1.28 m br. — Schleissheim Gallery. — Hall IX.

Marcantonio Bassetti,

born in Verona, 1588, died in that city 1630. Pupil of Fel. Brusasorci; imitator of Tintoretto.

1160. (490.) The Martyrdom of St. Vitus, who is boiled in a kettle; St. Wolfgang and St. George stand by his

side. In the clouds above are hosts of angels. Signed: BASSETTVS VERON. FACIEBAT.

Canvas. — 3.40 m h., 2.28 m br. — Came into possession of the State, in 1803, from the former Church of the Augustines in Munich. — Hall IX.

Carlo Saraceni,

born in Venice, perhaps in 1585, died in that city, 1625. Pupil of Mariani; imitator of Caravaggio. Worked in Rome and Venice.

1161. (510.) St. Jerome sitting before a portico; behind him stand St. Anthony and St. Magdalen; farther back, on the left, the Ecstasy of St. Francis. Signed on the left, below: CARLO SARACENI. VENETIANO. F.

Canvas. — 3.28 m h., 2.34 m br. — Came into possession of the State in 1803 from the former Church of the Augustines in Munich. — Etched by J. B. Clerc. Lith. by A. Strixner and J. Wölffle. — Hall IX.

1162. (504.) St. Francis, upon his couch, beholding in a vision an angel playing the viol; a brother reading in a book, sits near. Signed upon the table near the couch of the Saint; CARLO SARACENI. VENETIANO. F.

Canvas. — 2.42 m h., 1.65 m br. — Electoral Gallery of Munich. — Hall IX.

1163. (1184.) The Death of the Virgin. Background: interior of a Renaissance church of the Tuscan style.

Copper. — 0.46 m h., 0.27 m br. — From the Archiepiscopal Palace of Würzburg. Probably a copy. — Cab. 20.

Lodovico Carracci,

born in Bologna, April 21st, 1555, died in that city Dec. 13th, 1619. Pupil of Prospero Fontana in Bologna and of Tintoretto in Venice.

1164. (463.) The Entombment. The body of Christ is laid in the grave by Nicodemus and Joseph of Arimathea. Half-figures, life-size.

Canvas. — 2.25 m h., 1.70 m br. — Düsseldorf Gallery. — Engraved by F. Green. Phot. by Hanfstängl. — Hall X.

1165. (435.) An angel playing the viol appears to St. Francis, who has fallen asleep over a book.

Canvas. — 1.42 m h., 1.00 m br. — Electoral Gallery of Munich. — Hall X.

Annibale Carracci,

born in Bologna in the beginning of Nov. 1560, died in Rome July 14th, 1609. Pupil of his uncle Lodov. Carracci; one of the founders of the Academy of Bologna.

1171. Guido Reni

1166. (477.) The Massacre of the Innocents. A multitude of figures crowded closely together.

Canvas. — 1.79 m h., 2.64 m br. — Düsseldorf Gallery. — Engraved by H. Sintzenich 1777, and by V. Green. Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1167. (516.) Two Cupids, perhaps Eros and Anteros, in contest before Venus who holds a palm-branch for the victor. Background: landscape. Full figures, life-size.

Canvas. — 1.25 m h., 1.62 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Hall X.

1168. (1252.) The Deposition. The body of Christ, seen foreshortened from below, is lamented by St. John and the Holy Women. At His feet, Mary Magdalen with the vase of ointment.

Wood. — 2.35 m h., 0.41 m br. — Mannheim Gallery. — Hall X.

1169. (1253.) Portrait of a man of middle age, with dark hair, moustache and chin-beard, brownish gray garment and white ruff; the right hand upon the breast. Breast-piece, to the right.

Canvas. — 0.53 m h., 0.42 m br. — Düsseldorf Gallery. — Cab. 20.

Guido Reni,

born at Calvenzano near Bologna, Nov. 4th, 1575, died in that city Aug. 18th, 1642. Pupil of Dion. Calvaert and, after 1595, of Lodovico Carracci in Bologna. Influenced by Caravaggio in Rome. Worked in Bologna and Rome.

1170. (527.) The Assumption of the Virgin. The Virgin in a glory, with outstretched arms, upborne by two large and two small angels, floats heavenward. Below are the heads of three cherubs.

Painted upon silk. — 2.90 m h., 2.04 m br. — Düsseldorf Gallery. — Engraved by C. Hess, 1792. Lith. by F. Piloty (twice.) Etched by an anonymous master. Phot. by Albert and by Hanfstängl. — Hall X.

1171. (455.) Apollo flaying Marsyas. The satyr is bound by the left hand to a branch, the body lying over a rock, while the God places his knèe upon him. Upon the ground under Marsyas lies the broken syrinx and, upon a tree above Apollo, hangs the lyre. Figures life-size.

Canvas. — 2.20 m h., 1.65 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall X.

1172. (1226.) The penitent Peter, in a blue garment and yellow mantle, with eyes upturned and hands crossed upon the breast. Half-figure.

Canvas. — 0.23 m h., 0.75 m br. — Düsseldorf Gallery. — Hall X.

1173. (1236.) The Apostle John, in a dark green garment and red mantle, leaning over a book in which he is writing. Half-figure, life-size, to the left.

Canvas. — 0.76 m h., 0.83 m br. — From the Archiepiscopal Palace of Würzburg. — Lith. by. F. Piloty. — Hall X.

1174. (446.) St. Jerome, sitting in a rocky landscape, reading in a book. On the left, at his feet, is the lion.

Canvas. — 2.05 m h., 1.47 m br. — Electoral Gallery of Munich. — Hall X.

1175. (1330.) The Magdalen, sitting in a cavern, gazes at two angels who are floating downwards. Her left hand rests upon a skull. Figure life-size.

Canvas. — 2.72 m h., 1.43 m br. — Electoral Gallery of Munich. — Probably a copy. — Hall X.

Domenico Zampieri, called Domenichino,

born Oct. 21st, 1581, in Bologna, died in Naples, April 15th, 1641. Pupil of Denis Calvaert and of the Carracci. Worked in Bologna, Rome and Naples.

1176. (522.) Susanna, just emerged from the bath, and about to dry herself, is surprised by the two elders. The bath is surmounted by a marble balustrade and seat; in the centre is a fountain. At the back, behind a shady group of trees and green shrubbery, is a magnificent building.

Canvas. — 2.63 m h., 3.29 m br. — Düsseldorf Gallery. — Engraved by C. Hess and by J. Egington. Phot. by Hanfstängl. — Hall X.

1177. (Schl. 1128.) Judith in a blue dress and cap, her left hand upon the head of Holofernes and holding in her right a sword. Half-figure, full-face.

Canvas. — 0.96 m h., 0.72 m br. — Düsseldorf Gallery. — Hall X.

1178. (1250.) St. Jerome sitting at a table; about to dip the pen into the ink, he turns his head towards an angel who is making a gesture over an open folio. Half-figure.

Copper. — 0.27 m h., 0.20 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1179. (1201.) Jupiter, in the form of a bull, accompanied by Amor, carries off Europa, the daughter of the King of Phoenicia.

Canvas. — 0.76 m h., 0.94 m br. — Electoral Gallery of Munich. — Cab. 19.

Giovanfrancesco Barbieri, called il Guercino,

born, Feb. 8th, 1591, at Cento in the province of Ferrara, died in Bologna Dec. 22d, 1666; received his earlier lessons from Bart. Bertozzi in Bologna. Imitator of Lodovico Carracci.

1180. (503.) The Virgin with the naked Child who holds in His hand a narcissus. Knee-piece, life-size.

Canvas. — 1.06 m h., 0.79 m br. — Bought in Paris, 1815, from General Sebastiani for 10,000 frcs. — Lith. by F. Piloty. — Hall X.

1181. (421.) Christ crowned with thorns, by a soldier, in the presence of the judge. Half-figures, life-size.

Canvas. — 1.17 m h., 1.56 m br. — Bought for the State Collection in the reign of Maximilian I. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1182. (Schl. 982.) Dido upon the funeral pyre. Behind the heroine, whose body is pierced by a sword, is a young couple. On the left are two women and a man.

Canvas. — 1.20 m h., 1.60 m br. — Düsseldorf Gallery. — Hall X.

1183. (440.) Susanna at the bath, sitting upon a stone seat, turned to the right, is seen by the two elders.

Canvas. — 1.88 m h., 2.02 m br. — Düsseldorf Gallery. Copy from the original by Guercino now in the Gallery of Madrid. — Phot. by Hanfstängl. — Hall X.

Bartolommeo Gennari,

born in Cento 1591, died in that place. Pupil of his father, Benedetto. Imitator of his brother-in-law, Guercino.

1184. (573.) The youthful Christ, as Saviour of the World, with the gesture of blessing. Half-figure, to the right

Canvas. — 0.66 m h., 0.54 m br. — Bought in 1819 by King Maximilian I. — Lith. by J. A. Moll. — Cab. 19.

Alessandro Tiarini,

born in Bologna, March 20th, 1577, died in that city, Feb. 8th, 1668. Probably a pupil of Prospero Fontana, Bartol. Cesi and Dom. Passignano; influenced by Guido Reni.

1185. (433.) Rinaldo in the Enchanted Wood, about to cut down with the sword the gigantic tree, which Armida and the nymphs, who come forth from the split trunk, endeavor to protect. Knee-piece.

Canvas. — 1.33 m h., 1.40 m br. — Zweibrücken Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

Francesco Albani,

born in Bologna, March 17th, 1578, died in that city Oct. 4th, 1660; fellow-pupil with Guido Reni in the studios of Calvaert and the Carracci.

1186. (1235.) Venus, reclining upon a cushioned couch, at the side of which is a red drapery, under the shade of thick leaved trees in a charming river landscape. Adonis, ac-

companied by a cupid, approaches her with his hunting dog. On the left Amor hastens with the torch, in a chariot drawn by cupids.

Canvas. — 0.75 m h., 0.95 m br. — Düsseldorf Gallery. — Engraved by C. Hess. Phot. by Hanfstängl. — Repetition by an imitator of this master. — Cab. 19.

1187. (480.) Venus, asleep in a beautiful landscape, is watched by Mars. Cupids are busied about them.

Canvas. — 1.56 m h., 2.17 m br. — Bought in Paris, in 1815, from Bonnemaison for 24,000 frcs. Probably a copy by an imitator of this master. — Hall X.

Giacomo Cavedone,

born at Sassuolo in the district of Modena, 1577, died in Bologna 1660. Pupil of the Carracci.

1188. (434.) The body of Christ, the upper portion lying upon a rock, is lamented by a kneeling angel, who kisses the left hand of the Saviour. Half life-size.

Canvas. — 0.53 m h., 1.39 m br. — Bought in 1793 from the collection of Count Elz. — Lith. by F. Piloty. Phot. by Hanfstängl. — Cab. 19.

1189. (1267.) The body of Christ in a rock tomb, lamented by an angel. At the head of Christ is a burning candle.

Copper. — 0.26 m h., 0.21 m br. — Mannheim Gallery. — Cab. 20.

Giovanni Lanfranco,

born in Parma, 1580, died in Rome, Nov. 29th, 1647. Pupil of Agost. Carracci in Bologna; after 1600 influenced by Annibale Carracci in Rome.

1190. (445.) The Angel of the Lord shows to Hagar the spring. On the right lies Ishmael famishing upon the ground.

Canvas. — 1.86 m h., 1.49 m br. — Electoral Gallery of Munich. — Hall X.

1191. (1198.) The Mater Dolorosa, with eyes upturned. Breast-piece.

Copper, octagonal. — 0.33 m h., 0.27 m br. — Zweibrücken Gallery. — Lith. by Sebold. Phot. by Hanfstängl. — Cab. 19.

1192. (1191.) Christ upon the Mount of Olives with the sleeping disciples. The angel appears to him with the cross.

Upon slate, curved above. — 0.45 m h., 0.31 m br. — Mannheim Gallery. — Lith. by N. Strixner. — Cab. 20.

Guido Canlassi, called Cagnacci,

born at Castel S. Arcangelo near Rimini, 1601, died in Vienna 1681. Pupil of Guido Reni.

1193. (530.) The Mater Dolorosa with the seven arrows in her heart, the head resting upon the left hand, is sitting

at a table upon which lie the instruments of the Passion. Knee-piece, life-size. Pieced out below. Signed upon the edge of the table: GVIDO CAGNACCI.

Canvas. — 1.92 m h., 1.16 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1194. (499.) St. Magdalen borne upward to Heaven upon the shoulders of an angel Background: clouds.

Canvas. — 1.90 m h., 1.43 m br. — Düsseldorf Gallery. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall X.

1195. (512.) The penitent Magdalen sitting upon the ground in a rocky cavern; before her the crucifix, book, vase of ointment and skull. Life-size.

Canvas. — 1.20 m h., 1.62 m br. — Electoral Gallery of Munich. — Attribution uncertain. — Hall X.

Elisabetta Sirani,

born in Bologna 1638, died in that city 1665. Pupil of her father Giov. Andrea Sirani; imitated Guido Reni. Worked in Bologna.

1196. (1232.) The Genius of Transitoriness, in the form of a winged boy with blonde locks, who stands leaning upon a book, plucking and scattering the petals of a rose. Background: red drapery, beyond which is the view of a landscape.

Canvas.— 0.91 m h., 0.73 m br. — Mannheim Gallery. — Hall X.

Alessandro Turchi, called l'Orbetto,

also known as Alessandro of Verona, born in Verona 1582, died in Rome 1648. Pupil of Felice Ricci; followed the direction of the Carracci.

1197. (438.) Hercules spinning near Omphale, who wears the lion's skin, is mocked by her, her companions and Amor.

Canvas. — 1.65 m h., 2.36 m br. — Electoral Gallery of Munich. — Engraved by G. Fiessinger as a Domenichino, and, under the same name, by J. P. Pichler. — Lith. by F. Piloty. — Phot. by Hanfstängl. — This, with the companion-piece (No. 1198), was formerly erroneously attributed to Domenichino. — Hall X.

1198. (447.) Hercules, mad, killing his childern, while women endeavor to save those still living. Comp. No. 1197.

Canvas. — 1.65 m h., 2.36 m br. — Electoral Gallery of Munich. — Reproductions like the preceding. — Hall X.

1199. (1244.) The daughter of Herodias receiving the head of John the Baptist from the hands of the executioner.

Slate. — 0.33 m h., 0.42 m br. — Mannheim Gallery. — Cab. 20.

Lodovico Cardi, called il Cigoli,

born at Cigoli, near Florence, Sept. 12th, 1559, died in Rome June 8th, 1613. Pupil of Aless. Allori and of Santi di Tito. Imitator of Correggio.

1200. (1199.) St. Francis of Assisi, in a landscape, kneels praying before an open book and a crucifix.

Copper. — 1.37 m h., 1.30 m br. — Work of Cigoli's often repeated. — Schleissheim Gallery. — Hall X.

Christofano Allori, called Bronzino the Younger,

born in Florence Oct. 17th, 1577, died in that city 1621. Pupil of his father Alessandro Allori, and of Santo di Tito; influenced by Cigoli and Barroccio.

1201. (350.) In a landscape appears Mercury as Leader of the Dead, with an old man and one somewhat younger. Half-figures, life-size.

Canvas. — 0.88 m h., 1.29 m br. — Mannheim Gallery. — Formerly attributed to Herrera. — Hall X.

1202. (359.) Susanna at the Bath, surprised by the Elders. Half-figures, life-size. Companion-piece to the preceding.

Canvas. — 0.88 m h., 1.29 m br. — Mannheim Gallery. — Hall X.

1203. (472.) Jupiter and Mercury sitting at table with Philemon and Baucis, the latter of whom reaches for a goose to present it to her guests. Figures life-size.

Canvas. — 1.63 m h., 1.25 m br. — By an imitator of this master. — Zweibrücken Gallery. — Hall X.

1204. (1257.) Head of a young faun, looking downwards.

Paper mounted upon canvas. — 0.36 m h., 0.30 m br. — Obtained by exchange from Count Lucchesi in 1802. (Comp.: Lermolieff, work previously quoted, p. 66.) — Cab. 19.

Bolognese Painting, School of the Carracci.

1205. (1279.) Portrait of a young man with a light beard, dressed in black, with a white ruff. Round. Inscribed: Me stesso dono, e 'l cor, che dentro é ascoso.

Wood. — 0.08 m in diameter. — Mannheim Gallery. — Cab. 19.

1206. (1249.) Ecce Homo. Christ crowned with thorns, with the sceptre of reeds, the hands bound and crossed upon the breast. On the right, a burning candle. Half-figure. Round.

Marble. — 0.21 m in diameter. — Electoral of Munich. — Cab. 19.

1207. (1251.) St. Francis of Assisi gazing upon a skull; lighted by a lamp. Three-quarters figure.

Wood. — 0.23 m h., 0.19 m br. — Mannheim Gallery. — Lith. by N. Strixner. — Cab. 19.

1208. (465.) St. Ursula, with a red banner. Half-figure.

Canvas. — 1.08 m h., 0.87 m br. — Electoral gallery of Munich. — By a successor of Guido Reni. — Phot. by Hanfstängl. — Hall X.

1209. (502.) An angel appears to St. Francis, who is gazing upon a crucifix. Half-figures, life-size. Oval.

Canvas. — 0.85 m h., 1.05 m br. — Obtained by King Maximilian I. — Lith. by F. Piloty. — Hall X.

1210. (1275.) St. Cecilia singing and playing upon the organ; an angel works the bellows, another accompanies her upon a stringed instrument. Knee-piece, life-size.

Canvas. — 1.07 m h., 0.97 m br. — Bought, 1814, by King Maximilian I. in Vienna. Phot. by Hanfstängl. — Hall X.

Camillo Procaccini,

born in Bologna about 1546, died in Milan, perhaps in 1626. Pupil of his father, Ercole. Imitator of Parmeggiano. Worked in Milan.

1211. (432.) The Virgin, sitting under an apple-tree, embraces with her left arm the Child, who stands leaning upon her and reaching for the apple in her hand. St. Joseph, on the right, stoops over her shoulder to Him; on the left appear St. Elizabeth and St. John.

Canvas. — 1.95 m h., 1.44 m br. — Düsseldorf Gallery. — Engr. by V. Green and by C. Hess. Lith. by F. Piloty. — Hall X.

Giulio Cesare Procaccini,

born in Bologna, perhaps in 1548, died in Milan about 1626. Pupil of his father, Ercole Procaccini; at first a sculptor, afterwards imitated Coreggio, Raphael and Tintoretto. Worked in Milan.

1212. (426.) The Virgin with the Child, who reaches for the apple which she holds in her left hand. In the background are St. Joseph and two angels; in the right foreground an angel boy, who carries upon his shoulder a vase with roses and lilies.

Canvas. — 1.56 m h., 1.10 m br. — Düsseldorf Gallery. — Hall X.

1213. (1237.) The Virgin with the Child upon her lap, and St. John sitting upon the ground. An angel, standing behind them, offers to the Child an apple and two roses.

Wood. — 0.72 m h., 0.58 m br. — Electoral Gallery of Munich. — Cab. 19.

Christofano Roncalli, called Pomerancio,

born at Pomeranze in Tuscany 1552, died in Rome May 14th, 1626. Pupil of Niccolò Circiniano.

1214. (475.) The martyrdom of Simon of Cana, who was beaten to death with a club.

Canvas. — 2.31 m h., 1.41 m br. — Hall X.

Guiseppe Cesari, called il Cavaliere d'Arpino,

or il Giuseppino (Le Josepin) born, according to Giov. Baglioni, in Rome 1568, died in that city July 3d, 1640. Pupil of his father Cesare d'Arpino and of Christofano Roncalli.

1215. (511.) The Virgin with the Child, surrounded by angels. At her feet kneels St. Clara with two sisters of the Order, and a pope whose tiara is borne by an angel.

Canvas. — 2.66 m h.. 2.00 m br. — Obtained in 1805 by Prince Ludwig of Bavaria. — Lith. by F. Piloty. — Hall X.

Simone Cantarini, called il Pesarese,

born at Oropezza, near Pesaro, 1612, died in Verona 1648. Pupil of Claudio Ridolfi.

1216. (491.) Noli Me Tangere. Christ appears to Mary Magdalen in the form of the gardener. Half-figures, life-size.

Canvas. — 0.94 m h., 1.27 m br. — Düsseldorf Gallery. — Hall X.

1217. (507.) The unbelieving Thomas placing his finger upon the wound in the side of Christ. Behind him two Apostles. Half-figures, life-size. Companion-piece to the preceding.

Canvas. — 0.94 m h., 1.27 m br. — Düsseldorf Gallery. — Hall X.

Pietro Francesco Mola,

born, according to Passeri, in the village of Coldre, near Como, 1612, died in Rome May 13th, 1666. Pupil of Prospero Orsi, later of Guis. d'Arpino.

1213. Giulio Cesare Procaccini

1218. (444.) The Magdalen in a cavern, kneeling before a crucifix and reading from a book. The heads of three angels appear in the clouds.

Canvas. — 1.91 m h., 1.34 m. br. — Electoral Gallery of Munich. — Hall X.

1219. (497.) Abraham driving out Hagar and Ishmael. Sarah, with Isaac upon her arm, sits near the door of the house, on the right.

Canvas. — 1.93 m h., 2.39 m br. — Electoral Gallery of Munich. — Hall X.

Pietro Berettini da Cortona,

born at Cortona in Tuscany Nov. 1st, 1596, died in Rome May 16th, 1669. Pupil of his uncle Filippo Berettini; later of the Florentine Andr. Commodi and of Baccio Ciarpi in Rome.

1220. (509.) The Woman taken in Adultery, with her hands bound, is brought by an officer. Knee-piece.

Canvas. — 1.31 m h., 0.97 m br. — Düsseldorf Gallery. — Hall X.

Ciro Ferri,

born in Rome 1634, died in that city Sept. 13th, 1689. Pupil of Pietro Berettini.

1221. (423.) The Virgin, in a landscape, sitting with the Child upon her lap, who holds the palm and a branch of lilies towards St. Martina, kneeling with the two-pronged fork in her arms. Life-size.

Canvas. — 1.37 m h., 1.55 m br. — Probably a repetition of the picture, painted by Ferri's teacher, Pietro Berettini, which is now in the Louvre. — Schleissheim Gallery. — Hall X.

1222. (1256.) The Repose upon the Flight into Egypt. The Virgin with the Child upon her lap, to whom an angel offers apples. St. Joseph approaches from the background with the ass.

Copper. — 0.47 m h., 0.38 m br. — Mannheim Gallery. — Cab. 19.

Giambattista Salvi, called Sassoferato,

born at Sassoferato, in the district of Ancona, July 11th, 1605, died in Rome, April 8th, 1685. Pupil of his father, Tarquinio; influenced by study of the works of the Carracci and their successors, chiefly those of Domenichino. Worked in Rome.

1223. (1229.) The Virgin praying, with bowed head and folded hands. Half-figure, full-face.

Canvas. — 0.73 m h., 0.61 m br. — Bought, in 1808, by the Crown Prince Ludwig from Fed. Acciaj for 60 sequins. — Lith. by F. Piloty and by C. Straub. Phot. by Hanfstängl. — Cab. 19.

Carlo Dolci (Dolce),

born in Florence, May 25th, 1616, died in that city, Jan. 17th, 1686. Pupil of Jacopo Vignali.

1224. (453.) The Virgin, holding lilies and pinks in her left hand, with the Child who stands upon a parapet near a basket of flowers, a rose in His hand. Half-figure. Upon the reverse the inscription: 1649. Il primo Venerdi di marzo a detto anno, 33. di mia età per la divina grazia ultimo giorno de mie ritoccature. Io Carlo Dolce.

Canvas, octagonal. — 0.90 m h., 0.75 m br. — Düsseldorf Gallery. — Lith. by F. Dahmen and by J. Wöffle. Phot. by Hanfstängl. — Came into the Düsseldorf Gallery by the marriage of John William of the Palatinate to Maria Anna Loisia, daughter of the Grand Duke Cosimo III, 1691, as a dowry. — Cab. 19.

1225. (1192.) Christ as a boy, with a wreath of roses upon His left shoulder. Breast-piece, full-face.

Canvas. — 0.40 m h., 0.33 m br. — Mannheim Gallery. — Lith. by F. Dahmen and by J. Melcher. Phot. by Hanfstängl. — Cab. 19.

1226. (471.) The Magdalen, kneeling upon a rock, on which is the vase of ointment and an open book; her left hand lies upon the book and her right upon her breast. Half-figure, to the right.

Canvas. — 1.15 m h., 0.92 m br. — Düsseldorf Gallery. — Lith. by F. Piloty and by V. Leng. Phot. by Hanfstängl. — Hall X.

1227. (1221.) The Magdalen weeping and looking up to heaven; the left hand supports her head, and the right rests upon the skull. Breast-piece.

Canvas. — 0.59 m h., 0.48 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1228. (1220.) Ecce Homo. Christ in a red mantle, with a rope about the neck. Full-face, breast-piece.

Canvas. — 0.67 m h.. 0.53 m br. — Mannheim Gallery. — Lith. by F. Piloty and by C. Straub. — Cab. 19.

1229. (1216.) St. Agnes with the palm branch, the right hand raised. Half-figure, to the right.

Canvas. — 0.65 m h., 0.50 m br. — Düsseldorf Gallery. — Lith. by J. A. Mayr and V. Leng. — Cab. 19.

1230. (466.) St. Agnes with the Lamb. Half-figure to the right.

Canvas. — 0.90 m h., 0.74 m br. — Mannheim Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall X.

1225. Carlo Dolci

Carlo Maratta (Maratti),

born at Camerano, in the district of Ancona, May 13th, 1625, died in Rome, Dec. 15th, 1713. Pupil of A. Sacchi in Rome.

1231. (1260.) St. John upon Patmos. The Virgin appears to him, surrounded by angels and sitting upon the globe, under which are seen the seven-headed dragon and the crescent. On the right below two angels are caressing. Signed upon the open book as a page number: 1698 (?).

Canvas. — 0.65 m h., 0.50 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

1232. (1230.) A naked child, sleeping, its right hand under its head, upon a white cloth under a dark blue drapery. On the left: view of a landscape.

Canvas. — 0.57 m h., 0.68 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Cab. 20.

1233. (367.) Portrait of Cardinal Giulio Rospigliosi with the red hat and tunic of his office. Breast-piece.

Canvas. — 0.54 m h., 0.43 m br. — Bought, 1808, of the art-dealer D. Artaria. — Phot. by Hanfstängl. — Cab. 20.

Michelangelo Amerighi, called Caravaggio,

born at Caravaggio, near Bergamo, 1569, died at Porto Ercole, in Lower Italy, 1609; influenced by Tintoretto; assistant of Caval. d'Arpino and founder of the naturalistic school.

1234. (532.) The Crowning with Thorns. Christ, clad only with a mantle thrown over His arms, the hands bound, sitting upon a bench, with bowed head, while two servants press the crown of thorns upon His head with staves. Knee-piece.

Canvas. — 1.18 m h., 1.35 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty and S. Braun. — Hall XI.

1235. (500.) The Virgin with the Child appears to two pilgrims kneeling before her. On the right above are two cherubs. Figures life-size.

Canvas. — 2.14 m h., 1.38 m br. — Electoral Gallery of Munich. — Engraved in a publication by Vorsterman. Phot. by Hanfstängl. — Hall XI.

1236. (486.) The dying St. Sebastian in a dark landscape. Knee-piece, life-size.

Canvas. — 1.08 m h., 1.40 m br. — Mannheim Gallery. — Lith. by F. Piloty. — Hall XI.

Bartolomeo Manfredi,

born at Ustiano, in the district of Mantua, about 1580, died in Rome, perhaps in 1617. Probably a pupil of Christopher Roncalli, influenced by Caravaggio.

1237. (473.) Christ reviled and crowned with thorns. Two executioners press the crown of thorns upon the head of the Saviour; a third, crouching before Him, mocks Him; on the left, three soldiers in breastplates and helmets. Knee-piece, life-size.

Canvas. — 1.70 m h., 2.41 m br. — Mannheim Gallery. — Hall XI.

Domenico Feti,

born in Rome 1589, died in Venice about 1624. Pupil of Lodov. da Cigoli, influenced by G. Romano and by the Venetians; afterwards imitated Caravaggio.

1238. (1218.) Ecce Homo. Half-figure. The bound hands of Christ rest upon a parapet with the inscription: EGO PRO TE HÆC PASSUS SVM TV VERO QVID FECISTI PRO ME.

Wood. — 0.79 m h., 0.64 m br. — Düsseldorf Gallery. — (Comp.: Lermolieff, work previously quoted, p. 66.) — Engraved (as a Lionardo da Vinci) by the brothers Klauber. Has also been attributed to Correggio. — Hall X.

Bernardo Strozzi, called il Capuccino,

or il Prete Genovese, born in Genoa 1581, died in Venice Aug. 3d, 1644. Pupil of Cesare Corti and of Pietro Sorri; imitated Caravaggio. Worked in Genoa and Venice.

1239. (460.) Christ and the Pharisees, one of whom holds before Him a coin. Knee-piece.

Canvas. — 1.60, m h. 2.22 m br. — Düsseldorf Gallery. — Hall IX

Andrea Vaccaro,

born in Naples 1598, died in that city 1670. Pupil of Girol. Imparato; imitated Caravaggio.

1240. (464.) Christ, standing, bound to a column, naked except the cloth about the loins, one of His tormentors holding Him by the hair, the other by the right shoulder. Upon the base of the column the monogram:

Canvas. — 1.88 m h., 1.46 m br. — Mannheim Gallery. — Hall XI.

1241. (508.) In a landscape, upon a skin, under shrubbery, sleeps the Child in the arms of the little St. John. Next to the Cross of the Agnus Dei, which lies upon the ground, is the monogram:

Canvas. — 0.93 m h., 1.25 m br. — Düsseldorf Gallery. — Engraved by H. S. (as a Scarsella). Lith. by Piloty. — Hall X.

Salvator Rosa,

born in the village Renella, near Naples, June 20th, 1615, died in Rome March 15th, 1673. Pupil of his uncle Paolo Greco; later of Franc. Francanzono, Gius. Ribera, and Aniello Falcone; worked in Naples, Rome and Florence.

1242. (1170.) The soldiers of Gideon, after crossing high cliffs, come to a river where they quench their thirst.
Canvas. — 0.73 m h., 0.97 m br. — Electoral Gallery of Munich. — Cab. 19.

1243. (1263.) Rocky coast, with a castle upon a height. In the left foreground, seamen on shore; on the right, a sailor in a small boat.
Canvas. — 0.36 m h. 0.42 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 19.

1244. (1271.) Landscape with a view of the sea beyond low hills. In the foreground three riders and, at the left, an angler. Companion-piece to the preceding.
Canvas. — 0.36 m h., 0.42 m br. — Phot. by Hanfstängl. — Cab. 19.

Imitator of Salvator Rosa.

1245. (1274.) Landscape with steep cliffs, at the foot of which are six men at work. The inscription on the left, below, is not genuine:
Canvas. — 0.67 m h., 0.50 m br. — Electoral Gallery of Munich. — Cab. 20.

1246. (1262.) A wild, rocky country; on the left a shattered tree trunk; on the right sits a praying hermit.
Canvas. — 0.61 m h., 0.47 m br. — Mannheim Gallery. — Cab. 20.

Bartolommeo Torreggiani,

probably of Naples, died very young, soon after 1673. Pupil and assistant of Salvator Rosa.

1247. (1140.) Landscape of Italian character; a hilly district with many trees. Upon the bank of a river wanders Hagar, a bundle upon her shoulder, with her naked son, Ishmael.
Canvas. — 0.72 m h., 0.97 m br. — Electoral Gallery of Munich. — Cab. 19.

1248. (1128.) A hilly landscape, Italian in character. In the rocky foreground sits Narcissus, looking at his reflection in the water, and watched by a nymph. In the distance is a ruined castle, similar in design to the Tomb of Cecilia Metella. Companion-piece to the preceding.
Canvas. — 0.72 m h., 0.97 m br. — Cab. 19.

Michelangelo Cerquozzi,

born in Rome, Feb. 2d, 1602, died in that city April 6th, 1660. Pupil of the Cavalier d' Arpino, afterwards of P. P. Bonzi; influenced by Pieter de Laar.

1249. (1239.) The Rest upon the Hunt. On the border of a wood at the left, a number of hunters and attendants are assembled for refreshment. In the level landscape is a continuation of the hunt.

Canvas. — 0.70 m h., 0.95 m br. — Mannheim Gallery. — Cab. 19.

Giov. Benedetto Castiglione. called il Grechetto,

born in Genoa 1616, died in Mantua, 1670. Pupil of G. B. Paggi; influenced by van Dyck.

1250. (493.) A young negro, accompanied by a greyhound, is leading a small dromedary. Background, landscape, with a retiring caravan. Life-size.

Canvas. — 1.60 m h., 2.35 m br. — Electoral Gallery of Munich. — Hall X.

1251. (505.) Domestic animals, with various utensils, grouped round a cluster of trees. Beyond, view of a mountainous landscape. Companion-piece to the preceding.

Canvas. — 1.60 m h., 2.35 m br. — Electoral Gallery of Munich. — Hall X.

Luca Giordano, called Fa presto,

born in Naples 1632, died in that city Jan. 12th, 1705. Pupil of G. Ribera in Naples and of Pietro da Cortona in Rome.

1252. (442.) The Massacre of the Innocents. On the left, a building, from which rush forth the murdering soldiers.

Canvas. — 1.90 m h., 3.80 m br. — Düsseldorf Gallery. — Hall XI.

1253. (462.) Portrait of the artist by himself, in the dress of a cynical philosopher, a roll in his hand and pointing to a manuscript. Half-figure.

Canvas. — 1.27 m h., 1.00 m br. — Düsseldorf Gallery. — Hall XI.

1254. (458.) The father of the artist in the character of a beggarly scholar, supporting a book upon a table, on which are inkstand and papers. Half-figure. Companion-piece to the preceding.

Canvas. — 1.27 m h., 1.00 m br. — Düsseldorf Gallery. — Hall XI.

1255. (1309.) A gray-bearded scholar with spectacles on his nose. His folded hands rest upon a globe. Half-figure.

Canvas. — 1.20 m h., 0.95 m br. — Zweibrücken Gallery. — Hall XI.

1256. (1310.) An aged scholar with long, light gray beard and black cap, unfolding a roll of manuscript. To the left.
Canvas. — 1.20 m h., 0.90 br. — Zweibrücken Gallery. — Hall XI.

1257. (521.) An old man, looking upwards, in the left hand a book, the right raised in the act of teaching. Half-figure, life-size.
Canvas. — 1.26 m h., 0.95 m br. — Mannheim Gallery. — Hall XI.

1258. (1234.) Portrait of an old man, looking downwards, with a gray beard and bald head. Breast-piece.
Canvas. — 0.69 m h., 0.55 m br. — Obtained from Count Lucchesi. — Hall XI.

Carlo Cignani,

born in Bologna, May 15th, 1628, died in Forli, Sept. 6th, 1719. Pupil of Gio. B. Cairo, afterwards Fr. Albani. After 1708, director of the Papal Academia Clementina in Bologna. Imitated Correggio and the Carracci.

1259. (514.) The Assumption of the Virgin. The Virgin ascending heavenward upon clouds, upborne and accompanied by angels. The astonished Apostles, assembled below, gaze, some into the tomb, some upward to the transfigured form. Figures over life-size.
Canvas. — 6.06 m h., 4.90 m br. — Ordered by Elector John William of the Palatinate for the Church of the Jesuits in Neuburg, to be given in exchange for the Last Judgment by Rubens, but after its completion, in 1692, withheld and placed in the Düsseldorf Gallery. — Engraved by C. Hess. — Hall X.

1260. (1281.) The Magdalen, with hands crossed upon her breast, looking upward. Upon a book, before her on the left, is a skull. Half-figure.
Canvas. — 0.99 m h., 0.73 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall X.

1261. (428.) Jupiter as a child, surrounded by Corybantes making music, is nourished by the goat Amalthea.
Canvas. — 1.54 m h., 2.20 m br. — Düsseldorf Gallery. — Painted in 1708 for the Elector John William of the Palatinate. — Hall X.

Antonio Belucci,

born at Pieve di Soligo, near Treviso, 1654, died 1726. Pupil of Dom. Difinico; worked in Venice, Vienna, Düsseldorf and London.

1262. (427.) Psyche about to stab the sleeping Amor with a dagger, hesitates on becoming aware of his beauty,

which she sees by the light of the lamp held in her hand. Figures nearly life-size.

Canvas. — 1.09 m h., 1.69 m br. — Düsseldorf Gallery. — Engraved by V. Green. Lith. by Lutz. Phot. by Hanfstängl. — Painted in Düsseldorf for the Elector John William of the Palatinate. — Hall IX.

1263. (459.) Venus, sitting upon a narrow board, floats upon the waves with a full sail held by Amor.

Canvas. — 1.23 m h., 1.70 m br. — Düsseldorf Gallery. — Reproductions like the preceding companion-piece. — Hall IX.

Domenico Zanetti,

of Bologna, worked in the beginning of the 18th century at the Electoral Court of Düsseldorf.

1264. (456.) The Deposition. The body of Christ mourned over by the Holy Women and St. John. Figures life-size.

Canvas. — 1.90 m h., 1.97 m br. — Mannheim Gallery. — Hall X.

Francesco Trevisani,

born in Capo d'Istria 1656, died in Rome 1746. Pupil of his father, Antonio Trevisani, and of the Venetian Antonio Zanchi; inclined to the style of Berettini. Afterwards imitated C. Maratta.

1265. (Schl. 1266.) St. Sebastian, naked except a white cloth about the loins, and bound to a tree, suffers martyrdom. Half-figure, full-face.

Canvas. — 0.95 m h., 0.63 m br. — Zweibrücken Gallery. — Hall X.

Michele Rocco, called Parmeggianino the Younger,

born in Parma 1671, was still living in Venice in 1751; imitated the style of P. da Cortona.

1266. (1243.) The Adoration of the Shepherds, with many small figures. In the right foreground, a man with a basket of fowls and a dog seen from behind.

Copper. — 0.47 m h., 0.34 m br. — Mannheim Gallery. — Cab. 20.

Antonio (da) Canale,

like his nephew and pupil Bernardo Belotto, also called Canaletto; born in Venice Oct. 18th, 1697, died in that city April 20th, 1768. Pupil of his father Bernardo da Canale.

1267. (1209.) View of the Grand Canal at the Traghetto, near the present Academy.

Canvas. — 0.69 m h., 0.94 m br. — Lith. by E. Wagner. Phot. by Hanfstängl. — The four excellent Canales, from No. 1267 to 1270, are from the former collection of Antonio Canova.

1267. Antonio (da) Canale

1268. (1210.) View of the Piazzetta and the Riva de' Schiavoni in Venice, from the sea-side. Companion-piece to No. 1267.

Canvas. — 0.69 m h., 0.99 m br. — Lith. by E. Wagner. — Phot. by Hanfstängl. — Cab. 20.

1269. (1213.) View of the Riva de' Schiavoni from the entrance to the Grand Canal. On the right of the picture, S. Maria della Salute and the Seminario. See No. 1267.

Canvas. — 0.69 m h., 0.94 m br. — Phot. by Hanfstängl. — Cab. 20.

1270. (1214.) View of the Grand Canal in Venice, with the Mercato d'Erbe on the left. See No. 1267.

Canvas. — 0.69 m h., 0.94 m br. — Phot. by Hanfstängl. — Cab. 20.

Giovanni Battista Tiepolo,

born in Venice March 5th, 1693, died in Madrid March 27th, 1770. Pupil of Gregorio Lazzarini in Venice; influenced by G. B. Piazzetta and the works of Paul Veronese. Worked in the Venetian provinces, in Würzburg, and in Madrid.

1271. (1397.) The Adoration of the Magi. The two elder of the Wise Men are kneeling in devotion before the Child. The African King, in bright colored, oriental garments, a red turban upon his head, stands in the left foreground. On the right, in front, kneels a page with a jewel box. In the background, St. Joseph and the retinue of the Magi. Signed in the centre below: GIO·B·TIEPOLO F·A·1753

Canvas. — 4.05 m h., 2.11 m br. — Taken from the Convent Schwarzach in Franconia, in 1804. — Phot. by Hanfstängl. — Hall IX.

1272. (Schl. 1261.) An episode in the story of Iphigenia. Iphigenia is led from the harbor of Aulis to the temple, near the columns of which she awaits the priest, Calchas, with the sacrificial knife. In the foreground, pages with dogs and vessels; in the clouds, Diana with little Cupids and the stag. In the middle distance is the ship.

Canvas. — 0.59 m h., 0.45 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

1273. (Schl. 1262.) An episode in the story of Iphigenia; second scene. The victim lies, fainting, in the arms of a kneeling man, while Calchas, a sacrificial vessel in his right hand, reads prayers from a book held before him by a youth. Above the group, and partially covering the statue of

the Goddess, rise clouds upon which she herself floats surrounded by cupids.

Canvas. — 0.59 m h., 0.45 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 20.

Pietro (Conte) Rotari,

born in Verona 1707, died in St. Petersburg 1762. Pupil of the Veronese painter, Ant. Balestra; afterwards of Franc. Trevisani in Rome, and of Solimena in Naples. Worked chiefly in Dresden.

1274. (468.) A girl, fallen asleep over a book, is tickled upon the cheek by a young man with an ear of wheat. Knee-piece, life-size.

Canvas. — 1.06 m h., 0.84 m br. — Obtained by Elector Charles Theodore. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

1275. (451.) A girl sits at a table weeping, with a letter in her hand; while another looks quietly at her. Knee-piece, life-size. Companion-piece to the preceding, and of like derivation.

Canvas. — 1.06 m h., 0.84 m br. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall IX.

Pompeo Girol. Batoni,

born in Lucca Feb. 5th, 1708, died in Rome Feb. 4th, 1787. Worked, at first, as a goldsmith, with his father Paolo Batoni; afterwards pupil of Seb. Conca in Rome.

1276. (1248.) Portrait of the artist. Breast-piece. Signed below, on the oval border: POMPEUS BATONI LUCCHENSIS SE PINXIT ROMÆ . 1765.

Canvas. — 0.68 m h., 0.56 m br. — Came to the State in 1835 from the private possession of the King. — Phot. by Hanfstängl. — Cab. 20.

SPANISH PAINTERS.

Hall XI. — Cab. 21.

Juan Pantoja de la Cruz,

born in Madrid 1551; still living in 1609. Pupil of Alonzo Sanchez Coello.

1277. (370.) Portrait of the Archduke Albert of Austria, husband of the Infanta Isabella of Spain; dressed in black, with a gray mantle and stiff ruff. Knee-piece. Signed on the right, below: JOHANNES PANTOJA DELLA † FACIEBAT MADRIDI 1600.

Canvas. — 1.29 m h., 0.94 m br. — From the Hohenwart Cloister of the Benedictine Sisters. — Hall XI.

1278. (378.) Portrait of the Infanta Isabella, daughter of Philip II. of Spain, wife of Archduke Albert of Austria; in rich court costume, supporting a fan upon a table with her right hand. Knee-piece. Companion to the preceding. Signed on the left, above the hand: JOANNES PANTOJA DELLA † FACIEBAT MADRIDI 1599.

Canvas. — 1.29 m h., 0.94 m br. — Derivation like the preceding. — Hall XI.

Francisco Ribalta,

born at Castellon de la Plana March 25th, 1551, died in Valencia Jan. 1628. After a long residence in Italy, worked in Valencia.

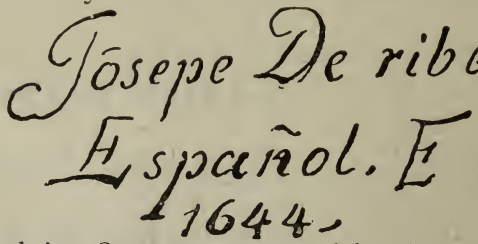
1279. (351.) The Virgin and St. John, walking homewards from the Sepulchre. Full-figures, life-size, to the left.

Canvas. — 1.90 m h., 1.26 m br. — Bought in Paris, in 1815, as a Zurbarán, from Lieut. General Count von Rechberg, for 3000 Francs. — Lith. by W. Flachenecker. Phot. by Hanfstängl. — Hall XI.

Josepe Ribera, called Spagnoletto,

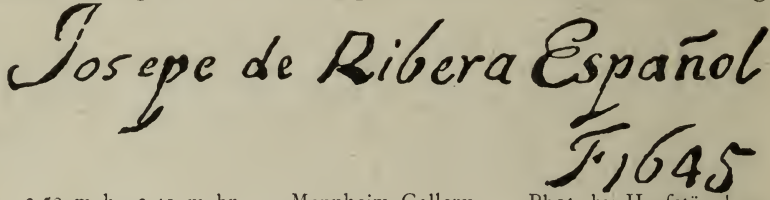
born at Játiva near Valencia Jan. 12th, 1588, died in Naples 1656. Pupil of Franc. Ribalta in Valencia, and of Caravaggio in Naples. Worked in Naples.

1280. (363.) The body of St. Andrew taken from the cross by two soldiers. In the background three other soldiers. Signed on the right below:



Canvas. — 2.56 m h., 1.95 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall XI.

1281. (354.) The dying Seneca, supported by three slaves, teaching while taking leave of his pupils, some of whom are noting down his words. Signed in the centre below:



Canvas. — 2.59 m h., 2.41 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — According W. A. Bayersdorfer a clever imitation of the style of Ribera by his pupil L. Giordano. — Hall XI.

1282. (365.) An old pedlar woman, with a hen in her hands, and a basket of eggs upon her arm. Half-figures.

Canvas. — 0.77 m h., 0.63 m br. — Electoral Gallery of Munich. — Engr. by A. Karcher. Phot. by Hanfstängl. — Hall XI.

1283. (352.) The penitent Peter; the head resting upon his right hand and holding his yellow mantle with the left. Knee-piece, full-face, life-size.

Canvas. — 1.39 m h., 1.03 m br. — Electoral Gallery of Munich. — Engr. by M. Kellerhoven. — Hall XI.

1284. (383.) St. Bartholomew, in a white mantle, the knife in his uplifted right hand. Breast-piece.

Canvas. — 0.76 m h., 0.63 m br. — Obtained, in 1861, from Gündler, Curator of the Royal Gallery. — Phot. by Hanfstängl. — Hall XI.

1285. (385.) St. Onuphrius in the attitude of prayer; before him, upon a rock, the sceptre and crown. Half-figure.

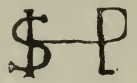
Canvas. — 0.39 m h., 0.70 m br. — Düsseldorf Gallery. — Hall XI.

1286. (381.) An aged, baldheaded Franciscan monk, gazing reflectively at a skull. Breast-piece, in profile.

Canvas. — 0.74 m h., 0.59 m hr. — Mannheim Gallery. — Engr. by F. Rosaspina. — Attribution not fully assured.

1280. Josepe Ribera (Spagnoletto)

Imitatators of Ribera.

1287. (377.) Archimedes, in the ragged dress of a cynic, holding in his hand an open book in which mathematical figures are visible. Half-figure, life-size. Signed upon the back of a book at the left: 

Canvas. — 1.14 m h., 0.92 m br. — Mannheim Gallery. — Hall XI.

1288. (386.) St. Bartholomew, his arm bound to a branch; near him the executioner with the knife. Half-figure.

Canvas. — 0.99 m h., 0.80 m br. — Obtained, in 1793, from the collection of Count Philip Karl von Elz, who died in 1743 as Elector of Mayence. — Hall XI.

1289. (355.) An executioner, holding in his uplifted left hand the head of St. John the Baptist. Knee-piece.

Canvas. — 1.26 m h., 0.92 m br. — Mannheim Gallery. — Hall XI.

1290. (360.) St. Jerome, in a wooded desert, kneeling before an open book with the stone for castigation in his right hand. Life-size.

Canvas. — 1.92 m h., 1.44 m br. — Came into the State Collection, in 1804, from the Episcopal Palace of Bamberg. — Work of a German artist. — Hall XI.

Francisco Zurbarán,

born at Fuente de Cantos in Estremadura, where he was christened Nov. 7th, 1598; died in Madrid, 1662. Pupil of Juan de las Roélas in Seville. Worked in Seville and Madrid.

1291. (373.) St. Francis of Assisi, a skull in the left hand, looking upward in ecstacy. Half-figure, to the right.

Canvas. — 0.64 m h., 0.52 m br. — Mannheim Gallery. — Engr. by S. Amsler Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XI.

Diego Rodriguez de Silva y Velazquez,

born in Seville beginning of June 1599, died in Madrid, Aug. 6th, 1660. Pupil of Franc. de Herrera the Elder, afterwards of Franc. Pacheco in Seville. Became, in 1623, Court Painter to Philip IV. in Madrid. Worked in Seville, Madrid and Italy.

1292. (366.) Portrait of the artist by himself, with long black hair, parted in the middle, and pointed moustache turned upwards; he wears a black vest with standing collar, and upon the breast a medal. Breast-piece, to the right.

Canvas. — 0.60 m h., 0.52 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — This picture, frequently repeated, is in so bad a condition that it is impossible to determine, with certainty, its genuineness, which is, however, quite probable. — Hall XI.

1293. (380.) Portrait of a young Spaniard, without beard, in a black dress. Standing figure, to the right, full-face; the right hand rests upon the hip, the left is unfinished.

Canvas. — 0.89 m h., 0.68 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall XI.

1294. (1311.) Portrait of the Infanta Donna Maria Marguerita, daughter of Philip IV of Spain, as a child. She wears a long double dress of white and light red damask; her right hand rests on the edge of the table, upon which stands a glass vase with flowers; in her left hand, which hangs at her side, is a closed fan.

Canvas. — 1.35 m h., 1.62 m br. — From the Palace of Dachau. — Phot. by Hanfstängl. — Copy of the portrait in the Belvedere in Vienna, perhaps by the hand of del Mazo. — Hall XI.

Juan Bautista Martinez del Mazo,

born in Madrid, died in that city Febr. 9th, 1667. Pupil and imitator of Velazquez.

1295. (366a.) Portrait of a man with long, unkempt, black hair, small moustache and chin beard. Breast-piece, three-quarters face, to the left.

Canvas. — 0.52 m h., 0.40 m br. — Mannheim Gallery. — Hall XI.

1296. (364.) A small boy, dressed in white, wearing sandals tied with red ribands; holding a tambourine in his right hand, the left resting upon a pilaster. Standing, full-figure, life-size. On the left above, dark blue drapery.

Canvas. — 0.97 m h., 0.73 m br. — Electoral Gallery of Munich. — Cab. 21.

Antonio Pereda,

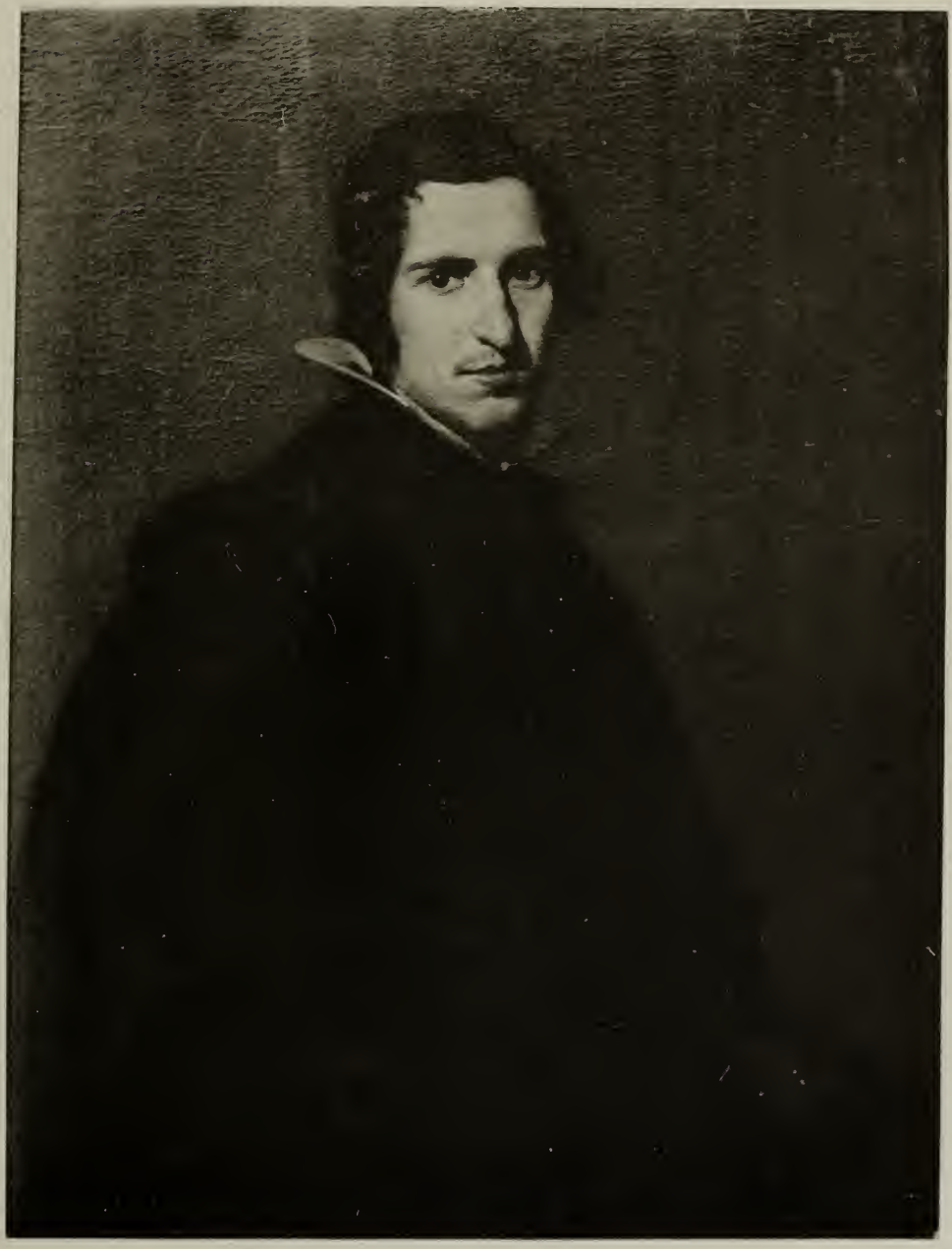
born in Vallodolid about 1599, died in Madrid 1669. Pupil of Pedro de las Cuevas. Worked in Madrid.

1297. (382.) Two officers playing draughts in the open air; another, wounded in the head, brings a flask of wine, while a fourth person, behind the table, is looking on. In the background, a ruin, and, on the left, an inn with a sign-board upon which is a crescent.

Canvas. — 0.43 m h., 0.33 m br. — Mannheim Gallery. — Cab. 21.

1298. (384.) A Spanish nobleman in a scarlet dress with a short mantle and broad-brimmed black hat; at his side a dog. Knee-piece, to the left.

Canvas. — 1.18 m h., 0.82 m br. — Düsseldorf Gallery. — Lith. by F. Piloty. Phot. by Hanfstängl. — According to W. Schmidt (comp.: Zahn's Jahrbücher V. 50) this picture belongs to the Flemish school of the seventeenth century. — Hall XI.



1293. Diego Velasquez

Pedro de Moya,

born in Granada, 1610, died in that city, 1666. Pupil of Juan de Castillo in Seville. After long residence in the Netherlands and in England, worked in Granada.

1299. (387.) A young cavalier, having his fortune told by a gypsy, while his pocket is being picked. In the background, three other members of the band. Half-figures.

Canvas. — 1.35 m h., 2.00 m br. — Zweibrücken-Gallery. — Hall XI.

1300. (361.) A cavalier, playing cards with a lady, another embracing a girl who sits upon his lap, and a boy bringing refreshments. Companion-piece to No. 1299.

Canvas. — 1.35 m h., 2.00 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XI.

Alonso Cano,

born in Granada, March 19th, 1601, died in that city, Oct. 3d, 1667. Studied painting under Franc. Pacheco and Juan de Castillo, and sculpture under Juan Martinez Montañez in Seville.

1301. (353.) The Vision of St. Antony. The Virgin, descending in a cloud of glory, gives to the Saint, kneeling on the right, the Child, which he, looking upwards, holds in his arms. Full-figures, three-quarters life-size.

Canvas. — 1.60 m h., 1.09 m br. — Bought in 1815, from the estate of the Empress Josephine in Paris for 9000 francs. — Phot. by Hanfstängl. — Hall XI.

Don Juan Carreño de Miranda,

born at Aviléz in Asturia, March 25th, 1614, died in Madrid, Sept. 1685. Pupil of Pedro de las Cuevas and of Bartolomé Roman in Madrid. Worked in Madrid and Toledo.

1302. (161.) Portrait of Donna Maria Anna of Austria, second wife of King Philip IV of Spain, as a widow, in the costume of an abbess. She sits, a prayer-book in her left hand, in an easy-chair near a round table covered with tapestry, upon which are a clock and a bell. Full-figure, life-size, to the left. Behind, on the right, is a pale blue drapery.

Canvas. — 1.78 m h., 1.20 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. (Comp.: W. Schmidt. Zahn's Jahrbücher V. p. 46.) — Hall XI.

Bartolomé Estéban Murillo,

born in Seville, on one of the last days of the year 1617 (christened, Jan. 1st, 1618), died in that city, April 3d, 1682,

from the effects of a fall from a scaffolding. Pupil of Juan de Castillo, in Madrid; influenced by study of the works of Titian, Rubens, van Dyck and Ribera.

1303. (371.) St. Juan de Dios, healing a lame man who kneels before him at the entrance to a church. Behind, on the right, are two young brothers of the order. On the left: view of the front of a cloister-building, where poor people are being fed, and the lame man, healed, goes joyfully away with his crutches. Full-figures, life-size.

Canvas. — 2.19 m h., 1.46 m br. — According to tradition this picture came from the Church of the Capuchins in Seville. Bought, in 1815, from Gen. Sebastiani in Paris, for 20.000 frcs. — Etched by J. L. Raab. Phot. by Hanfstängl. — Hall XI.

1304. (348.) Two beggar-boys of Seville eating in the open air near a basket of grapes. One, sitting upon a stool, devours a piece of melon, holding the fruit from which it was cut between his knees. The other, on the left, crouching upon the ground, has his piece in the left hand, while holding with the right a bunch of grapes over his mouth. Full-figures, life-size.

Canvas. — 1.44 m h., 1.01 m br. — Electoral Gallery of Munich. — Etched by J. L. Raab. Lith., twice, by F. Piloty. Phot. by J. Albert, and by Hanfstängl. — Hall XI.

1305. (349.) Two street-urchins with their little dog; one is sitting upon a stone step at the left, the other crouches upon the ground behind him. They are devouring the contents of an earthen pot, which stands upon a stone bench, while the dog watches them greedily. In the foreground is a basket with lemons, apples and onions, and a linen sack in which a piece of bread is visible. Full-figures, life-size.

Canvas. — 1.22 m h., 1.00 m br. — Mannheim Gallery. — Etched by W. Hecht. Lith. by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall XI.

1306. (357.) Two beggar-boys playing with dice. A third, ragged like his companions, stands near with a dog, and devours his bread. In the left foreground: a basket full of lemons and a broken jar. Full-figures, life-size.

Canvas. — 1.45 m h., 1.07 m br. — Bought, in 1698, by Elector Max Emanuel from Gisbert of Cologne. — Etched by J. L. Raab and W. Hecht. Lith., twice, by F. Piloty. Phot. by Hanfstängl. — Hall XI.

1307. (368.) A girl sits near a basket filled with grapes, and surrounded by fruit, counting coins in her left hand while a boy, crouching behind her, on the right, looks on smiling. Figures life-size.

Canvas. — 1.46 m h., 1.13 m br. — Electoral Gallery of Munich. — Lith., twice, by F. Piloty. Phot. by Hanfstängl. — Hall XI.

1303. B. Estéban Murillo

1304. B. Estéban Murillo

1305. B. Estéban Murillo

1306. B. Estéban Murillo

1307. B. Estéban Murillo

1308. (376.) An old woman cleaning the head of a boy lying upon her lap, while he, devours his bread and plays with a little dog. In the right foreground, a foot-stool with a spindle. Full-figures, life-size.

Canvas. — 1.46 m h., 1.13 m br. — Electoral Gallery of Munich. — Etched by B. Weiss and by G. Hauber. Lith., twice, by F. Piloty. Phot. by J. Albert and by Hanfstängl. — Hall XI.

Clodio Coellô,

born in Madrid 1621, died in that city 1693. Pupil of Franc. Rizi.

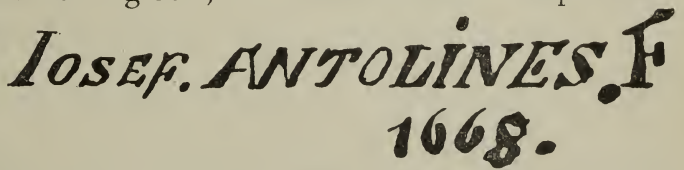
1309. (379.) St. Peter of Alcantara, having left the ship at the shore behind, walks upon the water with a convent brother, proving to his affrighted companion the providential care of God. Full-figures, life-size.

Canvas. — 2.30 m h., 2.00 m br. — Came, from the Cloister of the Barefooted Carmelites at Caille in Spain, into possession of the Empress Josephine in Malmaison, and from her estate into the Bavarian State Collection, in 1815. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XI.

José Antolines,

born in Seville 1639, died in Madrid 1676. Pupil of Francisco Rizi in Madrid.

1310. The Immaculate Conception. The Virgin, in a white garment and a mantle of blue, kneeling upon the globe in an attitude of prayer, surrounded by angels. Above her is the Dove; below the globe, the devil in the shape of a dragon, and the apple. Signed on the left below:



Canvas. — 2.20 m h.. 1.43 m br. — Bought, in 1879, of Hedwig von Minutoli for 2400 marks. — Phot. by Hanfstängl. — Hall XI.

1311. (362.) St. Jerome, sitting in a cavern, his head supported upon the left hand and turned upward; the right hand rests upon the skull. Knee-piece.

Canvas. — 1.08 m h., 1.24 m br. — Mannheim Gallery. — Hall XI.

Blanez Benedetto Rodriguez,

born 1650, died 1737. Imitated Alonso Cano.

1312. (369.) Portrait of a marine officer, with red scarf and a gold chain over a light brown jacket, the right hand

upon his side; the left, resting upon books and charts, holds a pair of compasses. In the right background: view of a naval encounter. Knee-piece.

Canvas. — 1.21 m h., 0.94 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall X I

Spanish Painting, about 1660.

1313. (375.) Portrait of a soldier in armor, with a light beard and pointed fur cap, in which is a black ostrich feather fastened with a rich brooch. Breast-piece, to the left, looking out of the picture. Oval.

Canvas. — 0.65 m h., 0.51 m br. — Mannheim Gallery. — This picture was formerly attributed to Velazquez, but is doubtful whether it is of the Spanish school. — Lith. by Quaglio. Phot. by Hanfstängl. — Hall XI.

FRENCH PAINTERS.

Hall XII. — Cabinet 21.

Jehan Clouet, called Jehannet,

born probably in the Netherlands, died in Paris about 1540; after 1518 in the service of Francis I.

1314. (1358.) Portrait of a young man in a black garment and black cap with a white feather, holding in his hand a leather bag. Shirt collar and cuffs embroidered with black. Breast-piece, to the left.

Wood. — 0.33 m h., 0.25 m br. — Bois.-Coll. — Cab. 21.

François Clouet,

born in Tours, perhaps in 1500, died in Paris about 1572; son and pupil of Jean Clouet (»Maistre Jehannet«); naturalized in 1541. Court painter of Henry II and Charles IX.

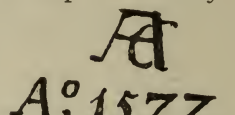
1315. (1322.) Portrait of Claudia, daughter of Henry II. of France and wife of Duke Charles II. of Lorraine (1545—1608) in a dress of light gray damask with lace collar, and rich ornaments upon the neck and shoulder. Breast-piece. In the groundwork the inscription: CLAVDIA HENRICI II. REGIS GALLÆ (sic) FILIA, CAROLI II(I). LOTHARINGIÆ DVCIS CONIVIX (sic.)

Wood. — 0.32 m h., 0.24 m br. — Derivation unknown. — Phot. by Hanfstängl. — Cab. 21.

Adriaen Crabeth,

born, probably in Gouda, 1550, died in Autun 1581. Imitator of Clouet.

1316. (1325.) Portrait of a young lady of high degree, with brown hair, in a dress of white material richly trimmed

with a gold bordering and wearing a high ruff. About her neck is a magnificent band; her small black cap is richly ornamented with pearls, gold and ostrich-feathers. Breast-piece, full-face. Signed on the right above: 

Wood. — 0.42 m h., 0.34 m br. — From the Palace of Neuburg on the Danube. — Lith. by N. Strixner. Phot. by Hanfstängl. — The signification of the monogram is not certain. — Cab. 21.

Valentin,

born in Coulommiers 1600, died in Rome Aug. 7th, 1634. Imitated Caravaggio.

1317. (393.) Christ mocked and crowned with thorns. One soldier places the crown of thorns upon the head of the Saviour, another hands Him the scepter of reeds. Knee-piece, life-size.

Canvas. — 1.28 m h., 0.95 m br. — Electoral Gallery of Munich. — Hall XII.

1318. (1399.) Five soldiers sitting around a table are quarrelling over a game of dice; one in helmet and coat of mail, with his back to the observer, is trying to keep an angry companion from drawing a dagger against a lad who is about to strike at him. Knee-piece, life-size.

Canvas. — 1.23 m h., 1.82 m br. — Düsseldorf Gallery. — Phot. by Hanfstängl. — Hall XII.

1319. (406.) Herminia and the Shepherds. The heroine, armed, but without a helmet, approaches from the right, leading her horse by the bridle; on the left sits an old shepherd making a basket, at his left a boy with a lamb at his feet; in the left corner stands a woman with two children, one of whom, affrighted, seeks protection with the mother. Knee-piece, life-size.

Canvas. — 1.35 m h., 1.82 m br. — Electoral Gallery of Munich. — Hall XII.

Simon Vouet,

born in Paris Jan. 9th. 1590, died in that city June 30th, 1649. Pupil of his father, Laurent V.; worked in Italy, England and France.

1320. (1278.) The Virgin sits with the Child in a landscape, before a curtain which is spread over a tree. Knee-piece, to the left.

Paper mounted upon canvas. — 0.31 m h., 0.39 m br. — Obtained by King Ludwig I. from Benucci in 1855. Private property of the King. — Cab. 121.

1321. Nicolas Poussin

1324. Claude (Gellée) le Lorrain

Nicolas Poussin,

born at Villers, near Les Andelys in Normandy, June 1594, died in Rome Nov. 19th, 1665. Pupil of Quentin Varin in Andelys; after 1612 of Ferdin. Elle and George L'Allemand in Paris; influenced by Domenichino and Raphael in Italy. Worked in Paris and Rome.

1321. (417.) The Deposition. The Virgin sitting upon the ground with the body of Christ in her lap, falls swooning. The Magdalen kneeling, bends over her in sympathy. Nicodemus prepares the tomb, while St. John sits upon the edge of the sarcophagus, wringing his hands; at the feet of the body are two angels weeping. In the right background, ancient tombs; on the left, view of the city.

Canvas. — 1.00 m h., 1.44 m br. — Electoral Gallery of Munich. — Engr. by Et. Gantrel. Lith. by N. Mukel, and by F. Piloty. Phot. by Hanfstängl. — Hall XII.

1322. (408.) Midas, King of Phrygia, kneeling, beseeches Bacchus to take back the gift he had bestowed upon him, through which everything he touched was changed into gold. Near the God sits Silenus asleep. In the left foreground, lies the slumbering Ariadne, and a boy follower of Bacchus; on the right, two others are playing with a he-goat.

Canvas. — 0.98 m h., 1.30 m br. — Electoral Gallery of Munich. — Lith. by F. Piloty. — Phot. by Hanfstängl. — Hall XII.

1323. (1246.) Portrait of the artist. Copy. Near the head is the following: EFFIGIES NICOLAI POVSSINI ANDELYENSIS PICTORIS. ANNO AETATIS 56 ROMÆ ANNO IVBILEI 1650.

Canvas. — 0.58 m h., 0.49 m br. — From the Archiepiscopal Palace of Würzburg. — Phot. by Hanfstängl.. — The same inscription appears upon the original portrait of the artist by himself in the Louvre, which was painted for his friend and patron, Paul Fréart de Chantelon and completed May 29th, 1650. — Cab. 21.

Claude Gelée, called Claude de Lorrain (Lorraine),

born in the Castle of Chamagne near Mirecout on the Mosel in Lorraine about 1600, died in Rome Nov. 21th, 1682. Pupil of Agostino Tassi in Rome; afterwards influenced by P. Bril.

1324. (407.) Morning landscape; distant view of the mouth of a river; in the middle distance. flocks grazing and beasts of burden passing over a bridge. In the left foreground; Abraham sending forth Hagar, with her son Ishmael;

Sarah looks down from the balcony of the palace. Signed on the left, near the threshold: CLAUDE GELEE ROMA 1668

Canvas. — 1.07 m h., 1.40 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

1325. (416.) Afternoon Landscape. In the background an inlet of the sea; in the middle distance, groups of rocks with cavern passages; in the right foreground, a wall of rock and two trees; in the centre a spring. Hagar kneels in the foreground, near her famishing son Ishmael, while the saving angel approaches. A stag and two hinds are grazing not far off, and, farther back, are two lions, one of which is devouring a hare. The figures and animals are by the hand of the artist himself. Companion-piece to No. 1324.

Canvas. — 1.07 m h., 1.40 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

1326. (391.) Idyllic landscape, sunset. Near a river in the foreground are shepherds and shepherdesses entertaining themselves with music, while a flock is passing through the water to the opposite shore, where, in the shade of a thick-leaved tree, stand the ruins of a Corinthian temple. Signed on the right below: CLAUDI.... ROME 1676

Canvas. — 0.72 m h., 0.97 m br. — Electoral Gallery of Munich. — Engr. in steel by G. A. Troitzch and Würthle. — Hall XII.

1327. (399.) View of a Harbor at Sunrise. Upon the shore, at the right, a triumphal arch, similar to that of Titus in Rome, with the well-known inscription; in the middle distance, upon either side, towers at the entrance of the harbour. Sailors are occupied with their cargoes; others are moving beams with levers.

Canvas. — 0.72 m h., 0.97 m br. — Painted for the Elector Ferdinand Maria of Bavaria. — Lith. by K. Auer. Phot. by Hanfstängl. — Hall XII.

Imitator of Claude Lorrain.

1328. (1432.) Landscape of Italian character with a distant view; on the left a huge tree overgrown, below, with ivy. In the foreground, a stag hunt. See No. 1329.

Canvas. — 0.46 m h., 0.36 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cab. 21.

1329. (1433.) Evening landscape with a thick group of trees; on the right: view of a distant country in sunlight,

watered by a river. In the foreground, two men in a boat upon the water. Companion-piece to No. 1328.

Canvas. — 0.46 m h., 0.36 m br. — From the estate of King Maximilian I. — Phot. by Hanfstängl. — Cac. 21.

Eustache le Sueur,

born in Paris Nov. 1617, died in that city, April 30th, 1655. Pupil of Simon Vouet. Influenced by study of the works of Nic. Poussin.

1330. (413.) Christ in the House of Martha. At His feet kneels Mary while Martha, standing behind her, makes complaint. On the left; a group of disciples; in the background servants busied in preparing the table.

Canvas. — 1.62 m h., 1.30 m br. — Private property of the King. — Phot. by Hanfstängl. — Hall XII.

1331. (1277.) St. Louis of France at mass, kneeling before the altar. In the transubstantiation of the Host appears the Child. Sketch; oval.

Canvas. — 0.40 m h., 0.32 m br. — Private property of the King. — Phot. by Hanfstängl. — Cab. 21.

Sebastian Bourdon,

born in Montpelier 1616, died in Paris May 8th, 1671. Son of a painter upon glass; pupil of a certain Barthélemy in Paris; studied also in Italy.

1332. (395.) A Roman lime-kiln, with workmen lying about. Behind: the ruin of a tower and the Castle of St. Angelo.

Canvas. — 1.68 m h., 2.40 m br. — Electoral Gallery of Munich. — Hall XII.

Jacques Courtois, called Bourguignon,

born at St. Hippolyte, in the Franche-Comté, 1621, died in Rome, Nov. 14th, 1676. Pupil of his father, Jean Courtois, of Reni and Albani in Bologna, and influenced by P. de Laar and Cerquozzi in Rome. Worked chiefly in Florence and Rome.

1333. (389.) Cavalry retiring after a battle. In the foreground the fallen are being plundered. In the background is the battle-field, enclosed by mountains.

Canvas — 1.19 m h., 1.85 m br. — Electoral Gallery of Munich. — Hall XII.

1334. (401.) Battle Piece. On the right, three ruined columns; on the left, a bridge in the distance.

Canvas. — 1.19 m h., 1.97 m br. — Electoral Gallery of Munich. — Hall XII.

Charles Le Brun,

born in Paris Feb. 24th, 1619, died in that city Feb. 12th, 1690. Pupil of Perrier (Le Bourguignon), later of Simon Vouet. From 1624 to 1646, worked in Italy under the influence of Nic. Poussin.

1335. (392.) The Magdalen, with folded hands, reading from a book which lies open upon a skull. Half-figure, to the left.

Canvas. — 0.78 m h., 0.58 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Hall XII.

1336. (420.) St. John the Evangelist, upon the Island of Patmos, sitting upon the eagle, looking upward in a vision of ecstasy, is about to write the Apocalypse. On the left, view of the sea. Full figure, life-size, to the left.

Canvas. 2.00 m h., 0.61 m br. — Obtained, in 1807, by King Maximilian I. for the State Collection. — Hall XII.

1337. (1321.) Portrait of an aged woman, in profile, to the left. Oval.

Canvas. — 0.67 m h., 0.34 m br. — Zweibrücken Gallery. — Cab. 21.

Pièrre Mignard,

born in Troyes Nov. 1610, died in Paris May 12th, 1695. Pupil of Simon Vouet. Worked in Rome and Paris.

1338. (1326.) The Virgin, in a red dress and blue mantle, with the Child upon her arm, who presses close to her and clasps, with the left hand, the edge of her dress at the breast. Half-figure, to the right.

Canvas. — 0.77 m h., 0.58 m br. — Derivation unknown. — Engr. in a publication by A. Bloteling. — Hall XII.

Louis le Nain,

of Laon, died in Paris March 23d, 1648.

1339. (Schl. 2177.) A painter of portraits, painting a lady who sits opposite to him, on his right.

Canvas. — 0.48 m h., 0.59 m br. — Zweibrücken-Gallery. — The attribution follows the inventories, otherwise it is not certain to which of the three brothers the work should be ascribed, whether to Louis, to Antoine, (died March 25th. 1648) or to Mathieu, (died Aug. 20th. 1677). — Cab. 21.

Philip de Champaigne,

born in Brussels 1602, died in Paris Aug. 12th, 1674. Pupil of Bouillon, of Michel Bourdeaux, and of Jaques Fouquière.

1340. (174.) Portrait of Field-marshal, General Henri de

1340. Philippe de Champaigne

la Tour d'Auvergne, Viscount de Turenne, in habergeon and white sash.

Wood. — 0.78 m h., 0.64 m br. — From the estate of King Maximilian I. — Lith. by F. Piloty. Phot. by Hanfstängl. — Hall XII.

1341. (1327.) The Virgin, sitting at a window, presses the sleeping Child to her breast. Knee-piece, to the left.

Canvas. — 0.80 m h., 0.63 m br. — Bought in Vienna, in 1815, by King Maximilian I. — Engraved by Ad. Melar. The landscape has been replaced by a glory of rays. — Cab. 21.

Anton Frans van der Meulen,

born in Brüssels 1634, died in Paris Oct. 15th, 1690, where he was court painter. Pupil of Peter Snayers in Brussels. Worked in Brussels and in Paris. After 1665, was one of the retinue of the King of France during his first campaigns.

1342. (388.) The Taking of the city of Dole on the Doubs, in the Franche-Comté, by Louis XIV. upon the march against the Netherlands in the winter of 1668. Upon a hill in the left foreground: the King and his followers. In the distance, beyond the river, view of a city.

Canvas. — 1.90 m h., 3.20 m br. — Zweibrücken Gallery. — Engraved by J. van Huchtenburg and A. F. Baudinus, 1685. — Hall XII.

1343. (402.) The Siege of Tournay in Flanders, by the French. In the foreground: camp scenes. See No. 1342.

Canvas. — 1.90 m h., 3.45 m br. — Zweibrücken Gallery — Engraved by Noël Cochin, 1685. — Hall XII.

1344. (418.) Louis XIV., while bombarding the city of Oudenaerde in Flanders, receives, in the foreground, an ambassador from the hostile general. See No. 1342.

Canvas. — 2.20 m h., 3.18 m br. — Zweibrücken Gallery. — Engraved by R. Bonart (?). Phot. by Hanfstängl. — Hall XII.

1345. (405.) The Taking of Lille. In the left foreground, Louis XIV with his followers. See No. 1342.

Canvas. — 2.20 m h., 3.18 m br. — Zweibrücken Gallery. — Engraved by J. van Huchtenburg and A. T. Baudinus, 1685. — Phot. by Hanfstängl. — Hall XII.

Jean Baptiste Monnoyer,

born in Lille, 1634, became, in 1665, member of the Academy in Paris; died in London Feb. 16th, 1699.

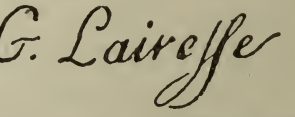
1346. (1324.) Upon a Corinthian cornice, with a frieze in relief, stands an earthen vase with roses, while lilies, campanulas, poppies, vines, sunflowers, etc.

Canvas. — 1.50 m h., 1.14 m br. — Bought by Elector Max Emanuel from Gisbert of Cologne, in 1698. — Phot. by Hanfstängl. — Hall XII.

Gerard de Lairesse,

born in Liege 1641. died in Amsterdam, towards the end of July, 1711. Pupil of his father Reinier, and of Bartholet Flemael; afterwards influenced by the school of Nic. Poussin. Worked in Liege and Amsterdam.

1347. (948.) Allegorical representation from the life of an artist. Boy hood. The Genius of Sculpture points out the image of Minerva to the kneeling youth, while Virtue claims her favor for him. Signed on the left below:



Wood. — 0.71 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 21.

1348. (963.) Allegorical representation from the life of an artist. Youth. The young man is led to the statue of Minerva by the Genius of Virtue and Wisdom. Behind is the sitting figure of Success, with wreath and horn of plenty. See No. 1347.

Wood. — 0.71 m h., 0.56 m br. — Electoral Gallery of Munich. — Cab. 21.

Imitator of Gaspard Dughet,

perhaps Jan Frans Bloemen, called Orizonte, born in Antwerp 1662, died in Rome 1740. Pupil of A. Goubou. Influenced by Gaspar Poussin. Worked in Rome and its vicinity.

1349. (1259.) Hilly landscape with many trees. In the middle distance, on a height, is a ruined castle. On the road in the foreground: two figures in classic costumes, reclining upon the ground.

Canvas. — 0.51 m h., 0.67 m br. — Obtained from the art-dealer, D. Artaria. — Cab. 21.

1350. (1276.) Classic landscape with two reposing figures; in the middle distance a castle on a height.

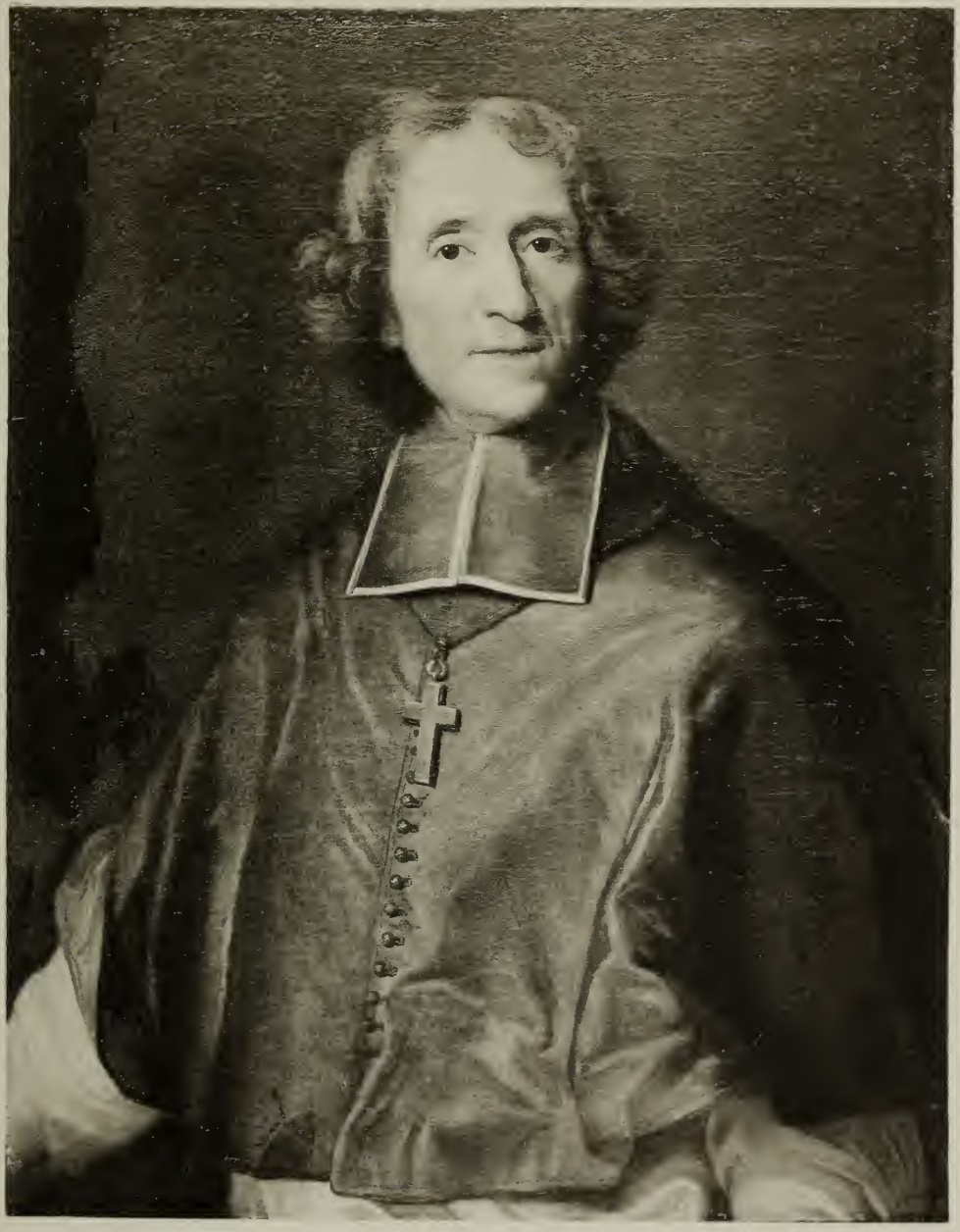
Canvas. — 0.49 m h., 0.65 m br. — Düsseldorf Gallery. — Cab. 21.

1351. (1273.) Classic landscape with remininiscences of the Temple of Vesta at Tivoli. In the foreground, a waterfall, with the figures of four men resting. Companion-piece to the preceding, and of like derivation.

Canvas. — 0.49 m h., 0.65 m br. — Lith. by W. Scheuchzer. — Cab. 21.

Jean Jouvenet,

born in Rouen 1644; after 1661 influenced by study of the works of Nic. Poussin in Paris; died in that city, as officer of the Academy, April 5th, 1717.



1356. Joseph Vivien

1352. (1315.) Portrait of a young ecclesiastic, supporting a book upon his knee with the left hand. In the background, a green curtain.

Canvas. — 0.75 m h., 0.57 m br. — Mannheim Gallery. — Cab. 21.

1353. (1314.) Portrait of Father Louis Bourdaloue, dressed in black, the eyes closed and the folded hands lying upon a table. Breast-piece, to the left.

Canvas. — 0.72 m h., 0.58 m br. — Mannheim Gallery. — Engr. by C. Simonneau. — Cab. 21.

Hyacinthe Rigaud,

born in Perpignan, July 20th, 1659, died in Paris, Dec. 27th, 1734 (1743?). Pupil of his father, Mathias; afterwards of Pezet and Verdier in Montpelier, and after 1681, of Le Brun in Paris. Worked in Paris.

1354. (400.) Portrait of Duke Christian III. of Zweibrücken, as a youth, in armor, with a red sash. Breast-piece.

Canvas. — 0.80 m h., 0.61 m br. — Electoral Gallery of Munich. — Hall XII.

P. Goudreaux,

worked in the beginning of the eighteenth century. Circumstances of his life unknown.

1355. Portrait of the Elector Charles Philip of the Palatinate; full-figure, standing, to the right. A page holds the scarlet mantle lined with ermine. (1724.)

Canvas. — 2.30 m h., 1.56 m br. — From the Archiepiscopal Palace of Bamberg. — Hall XI.

Joseph Vivien,

born in Lyons 1657, died in the Electoral Palace at Bonn 1735. Pupil of Charles le Brun. Worked chiefly at the Bavarian Court.

1356. (398.) Portrait of Archbishop Fénélon de Cambray, with a blue silk tunic over a choir-robe, and a gold cross on a cord about his neck. Breast-piece, full-face.

Canvas. — 0.81 m h., 0.64 m br. — Schleissheim Gallery. — Phot. by Hanfstängl. — Hall XII.

1357. (397.) Portrait of the artist, by himself, in an allonge wig and yellow coat with lace cuffs, sitting before a portrait in pastel of the Elector Max Emanuel; his right hand, with the chalk, is raised, the left rests upon a box of colors which lies on his lap. Knee-piece, to the left.

Canvas. — 1.18 m h., 0.94 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall XII.

1358. (411.) Portrait of Elector Maximilian Emanuel of Bavaria, in full armor, over which is a silk mantle, his left hand rests upon the imperial globe lying upon the table near the Electoral hat and helmet. On the left is an easy-chair; in the right foreground, a dog. Full-figure, life-size, to the right.

Canvas. — 2.36 m h., 1.76 m br. — Electoral Gallery of Munich. — Hall XII.

Pierre Subleyras,

born at Uzès 1699, died in Rome May 28th, 1749. Pupil of his father, Mathieu Subleyras; went to Rome in 1728, as pensioner of the King, where, after 1736, he continued to reside.

1359. (1319.) A bishop upon a throne blessing a king who kneels before him. Near the former is a deacon, and, behind the king, three of his retinue. Signed upon the lower step of the throne: Subleyras

Canvas. — 0.40 m h., 0.26 m bt. — Until 1809 in the Episcopal Palace of Bamberg. — Cab. 21.

1360. (1318.) St Norbert, Abbot of the Order of the Premonstratensians, surrounded by five monks, restores a dead child to life. In the right foreground stands a gardener; on the left kneels a workman.

Paper mounted upon canvas. — 0.40 m h., 0.26 m br. — From the former Episcopal Palace at Bamberg. — Cab. 21.

1361. (1317.) Portrait of an aged bishop with pluvial and mitre, looking upwards. Breast-piece, to the right.

Canvas. — 0.67 m h., 0.52 m br. — From the former Episcopal Palace of Bamberg. — Cab. 21.

François le Moine (Lemoine),

born in Paris 1688, died in that city June 4th, 1737. Pupil of Louis Galloche; studied in Italy between 1723 and 1726.

1362. (404.) A hunting party of cavaliers and ladies taking refreshment in the open air, near a mill. In the centre is an opening in the forest with a distant view. Signed on the left below: f. Lemoine.

Canvas. — 2.09 m h., 1.84 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Hall XII.

Alex. François Desportes,

born in Champigneul (Champagne) Feb. 24th, 1661, died in Paris April 15th, 1743. Pupil of the Flemish painter of animals, Nicasius in Paris.

1363. (Schl. 1089.) Still Life. Upon a table are a ham, a pie, a tin vase, bread and a basket of cherries; upon a smaller table radishes. A dog is sniffing the ham.

Canvas. — 0.70 m h., 0.91 m br. — Zweibrücken Gallery. — Cab. 21.

1364. (Schl. 1088.) Still Life. Upon a marble table are oysters, small fish, cheese, bread, wine and various vessels. A cat reaches for an oyster.

Canvas. — 0.70 m h., 0.91 m br. — Zweibrücken Gallery. — Cab. 21.

Nicolas Largillière,

born in Paris Oct. 20th, 1656, died in that city March 20th, 1746. Pupil of Ant. Goubeau in Antwerp; received into the Guild of St. Luke in that city in 1672; worked in England between 1674 and 1678; afterwards in Paris. Became Chancellor of the Academy in 1743.

1365. (1313.) Portrait of a lady, richly dressed, with hair curled and powdered, wearing a blue silk mantle, and, upon the left breast, a bouquet of flowers.

Canvas. — 0.80 m h., 0.63 m br. — Obtained under Elector Charles Theodore — Hall XII.

Antoine Pesne,

born in Paris May 23d, 1683, died in Berlin Aug. 5th, 1757. Pupil of his father, Thomas Pesne, and of his uncle, Charles de la Fosse in Paris. Worked chiefly in Berlin.

1366. (390.) A girl with a straw hat upon her head, her right hand resting upon a basket of vegetables. Half-figure, to the left. Signed upon the left, below: *Pesne ferit*

Canvas. — 0.73 m h., 0.46 m br. — Derivation unknown. — Phot. by Hanfstängl. — Cab. 21.

Unknown Painter.

1367. (1316.) Portrait of a woman in profile, looking downwards, wearing a white head-dress bordered with red, and a thin black handkerchief over a white stomacher.

Canvas. — 0.61 m h., 0.46 m br. — From the Castle of Neuburg on the Danube. — Cab. 21.

Claude Joseph Vernet,

born in Avignon Aug. 14th, 1714, died in Paris Dec. 3d, 1789. Pupil of his father, Antoine V., and after 1732, of the marine painter, Bernardino Fergioni in Rome; went from that city to Paris in 1753, where he became member of the Academy and, in 1766, Councillor.

1368. (394.) View of an Inlet. Upon a terrace surrounded by a balustrade, men and women are entertaining themselves with dancing and conversation. At the left, opposite, on the farther side of the inlet, is a cliff with fortifications. Signed, on the right below, upon the substructure of the terrace: J. Vernet. f. Roma 1748

Canvas. — 0.74 m h., 0.97 m br. — Zweibrücken Gallery. — Cab. 21.

1369. (396.) Evening landscape, with a view of the Imperial Palaces in Rome. In the foreground, an inlet with boats, fishermen and people looking on. Signed upon a rock at the left, with name and date (1748), like the preceding companion-piece.

Canvas. — 0.74 m h., 0.97 m br. — Zweibrücken Gallery. — Cab. 21.

1370. (419.) A harbor in the mist at sunrise. On the right are steep cliffs, beyond is a city; in the foreground, fishermen and idlers. Signed on the left, upon a rock: Joseph Vernet f Roma .1748.

Canvas. — 0.57 m h., 1.36 m br. — Zweibrücken Gallery. — Hall XII.

1371. (403.) A seaport town burning in a moonlight night, harbor and sea filled with vessels and boats. On the right, a ruined gate-tower. Companion-piece to No. 1370; probably painted in 1748.

Canvas. — 0.57 m h., 1.36 m br. — Zweibrücken Gallery. — Lith. by J. A. Sedlmayr. — Hall XII.

1372. (412.) Storm at sea upon a rocky coast with a light-house tower. A three-masted vessel is in danger of sharing the fate of a wreck, hemmed in by the cliffs on the left, which people are occupied in trying to save. In the foreground are a

woman in a swoon and three men. Signed on the right below: J. Vernet. 1760

Canvas. — 0.51 m h., 0.65 m br. — Zweibrücken Gallery. — Hall XII.

1373. (410.) An inlet of the sea; on the left, a rock grotto; on the right, a seaport town; in the centre, a sailing vessel. In the foreground, fishermen and a couple looking on. Signed and dated like the preceding.

Copper. — 0.46 m h., 0.68 m br. — Zweibrücken Gallery. — Hall XII.

1374. (414.) A thunder-storm at sea. Cliffs on the right; in the middle distance, a fort; on the left, the open sea. A vessel is in danger of being wrecked. In the foreground, people are being saved from a stranded vessel. Signed on the right below, upon a piece of rock above the breakers: J. Vernet. fc 1770.

Canvas. — 1.15 m h., 1.65 m br. — Mannheim Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Hall XII.

Jean Baptiste le Prince,

born in Metz 1733, died at Saint-Denis-du-Port, near Lagny-sur-Marne, Sept. 30th, 1781. Pupil of François Boucher. Worked in Paris and St. Petersburg.

1375. (1240.) Upon a garden seat sits an old man asleep with his young wife, whom he holds by a ribbon tied about her arm; meanwhile a young man, from the shrubbery on the left, stoops over the lattice and kisses her hand. Upon the ground in front lie a guitar, a sword and an open book. Signed on the left below: Le Prince. 1774

Canvas. — 0.72 m h., 0.90 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 21.

Jean Baptiste Siméon Chardin,

born in Paris Nov. 2d, 1698, died in that city Dec. 6th, 1776. Pupil of N. N. Coypel; worked in Paris.

1376. (Schl. 1061.) A cook, sitting upon a chair, her hands, with knife and turnip, lying in her lap. On the right: chopping-block and vessels; on the left: fruit. Signed on the right below: chardin

Canvas. — 0.45 m h., 0.36 m br. — Zweibrücken Gallery. Lith. by W. Flachenecker. Phot. by Hanfstängl. — Cab. 21.

Jean Baptiste Greuze,

born at Tournous, near Mâcon, Aug. 21st, 1725, died in Paris March 21st, 1805. Pupil of Gromdon in Lyons. Worked in Paris.

1377. (1320.) Portrait of a young girl, her head lying upon the back of a chair which is upholstered in yellow. She wears a light blue dress, cut low, with a white neckkerchief loosely fastened; her light brown curly hair is tied with white ribbon, and in it are rose-buds.

Canvas. — 0.39 m h., 0.32 m br. — Bought, in 1812, by King Maximilian I. — Phot. by Hanfstängl. — Cab. 21.

English Painter about 1780.

1378. (860.) Evening landscape, autumn. Fishermen's huts by the side of water, upon which are people in a boat.

Wood. — 0.26 m h., 0.42 m br. — Came into the Royal Gallery, about 1818 or 19, as a Rembrandt, from the art-dealer, J. B. Gresser in Wiel, Canton St. Gallen. — Cab. 21.

1377. Jean Baptiste Greuze

LATER GERMAN PAINTERS.

Hall XII. — Cabinet 22.

Christopher Schwarz,

born near Ingolstadt 1550, died in Munich about 1597. Pupil of Melchior Bocksberger. Influenced by the works of Tintoretto and Titian in Venice. Worked in Munich.

1379. (122.) The Family of the Artist. The father sits in an easy-chair; the mother, standing, to the right, lays her left hand upon the shoulder of her little son, who is offering to his father a plate of cherries.

Canvas. — 0.85 m h., 1.11 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Hall XII.

1380. (114.) The Virgin enthroned upon clouds, with the Child standing upon her lap; He holds in the hand a rose. Angels sing the Regina coeli.

Wood. — 1.98 m h., 1.51 m br. — From the Cloister Church of Raitenhaslach. — Phot. by Hanfstängl. — Hall XII.

1381. (105.) St. Jerome, kneeling, to the left, before a crucifix, and castigating himself with a stone upon the naked breast. In the background, the lion; upon the ground, the cardinal's hat. Upon the reverse: the Angel of the Annunciation, turned to the left, the right hand uplifted, and in the left, the lily. Above: a glory of angels. Right wing-piece to No. 1380.

Wood, curved above. — 1.85 m h., 0.66 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XII.

1382. (104.) St. Catharine, looking upwards, the left hand upon the breast, the right resting upon the sword; on the ground lies the broken wheel. Upon the reverse: the

Virgin, kneeling before the prayer-desk, is about to receive the Annunciation. On the right, above, in a glory of Angels, is the Dove. Full-figure. Left wing-piece to No. 1380.

Wood, curved above. — 1.85 m h., 0.66 m br. — Derivation like the preceding. — Phot. by Hanfstängl. — Hall XII.

Johann Rottenhammer,

born in Munich 1564, died in Augsburg 1623. Pupil of his father Thomas, and of Hans Donauer in Munich; later under the influence of Tintoretto in Venice. Worked in Venice, Munich and Augburg.

1383. (766.) The Judgment of Paris. In the centre, Venus, with Cupid, receiving the apple; on the right, behind Paris, is Mercury. Inscribed on the right below: 1605 J Rottenhamer F. in Venesia

Copper. — 0.21 m h., 0.29 m br. — Mannheim Gallery. — Cab. 22.

1384. (774.) The Last Judgment; a composition with many figures.

Copper. — 0.68 m h., 0.46 m br. — Electoral Gallery of Munich. — Cab. 22.

1385. (765.) Diana, surprised at the bath by Actaeon.

Copper. — 0.17 m h., 0.26 m br. — Mannheim Gallery. — Cab. 22.

1386. (763.) The Holy Family and St. Elizabeth with St. John, surrounded by angels; in a landscape. The landscape and the flowers are by J. Brueghel.

Copper. — 0.26 m h., 0.34 m br. — Electoral Gallery of Munich. — Cab. 22.

1387. (775.) Two groups of children dancing and making music, above whom Cupid, floating in the air, strews flowers. Landscape, flowers and animals by J. Brueghel.

Copper. — 0.26 m h., 0.30 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 22.

1388. (773.) The Marriage at Cana. A magnificent feast in the Venetian style. In the right corner, two children eating a melon.

Copper. — 0.37 m h., 0.56 m br. — Mannheim Gallery. — Cab. 22.

Adam Elsheimer,

born in Frankfort on the Main March 1578. Pupil of Ph. Uffenbach in Frankfurt, was in Rome before 1600; influenced in Venice by Rottenhammer; died in Rome, perhaps in 1620.

1389. (772.) The sacrifice made by men for the fulfilment of their wishes and desires. (Sandrart.) An allegory with many figures.

Copper. — 0.30 m h., 0.42 m br. — Mannheim Gallery. — Engraved by Martini. — Comp.: Bode, Studien, p. 263, 278. — Cab. 22.

1389. Adam Elsheimer

1390. (776.) The Burning of Troy. In the foreground are various groups of Trojans flying towards the vessels. On the left, in front, Aeneas with Anchises, Ascanius and Creusa, with followers. In the middle distance is seen the Trojan horse. Night-piece.

Copper. — 0.36 m h., 0.50 m br. — Mannheim Gallery. — Comp.: Bode, St. 270 279. — Cab. 22.

1391. (778.) The Flight into Egypt. In the foreground St. Joseph, with a lighted torch, walks near the Virgin who, with the Child, sits upon the ass. In the left middle distance, under large shade trees, are shepherds, with their flocks, about a fire. In the starry sky is the full moon, which is reflected in the water. The original of many repetitions.

Copper. — 0.31 m h., 0.42 m br. — Electoral Gallery of Munich. — Engr. by H. Goudt. — Cab. 22.

1392. (781.) The preaching of John the Baptist. Among the listeners on the right are two mounted soldiers; on the left, two men from the East, in rich garments. Background: an oak wood, the middle part of which has been recently repainted. This picture is perhaps by an imitator of Elsheimer.

Copper. — 0.40 m h., 0.55 m br. — Electoral Gallery of Munich. — Comp.: Bode, St. p. 279. — Cab. 22.

1393. (746.) St. Laurence being stripped of his clothing preparatory to his martyrdom. On the left a soldier holds the gridiron upright. Upon the reverse: The lower part of a St. Christopher, by an earlier painter.

Wood. — 0. 58 m h., 0.49 m br. — Electoral Gallery of Munich. — Engr. by Soutmans. Etched by B. H. Lengin. — Comp.: Bode Studien, p. 253. — Cab. 22.

1394. (836a.) A small, hilly landscape with cattle in the foreground. In the valley at the left, swans upon a pond bordered by many trees. Two wild ducks are flying in the air.

Copper, — 0.08 m h., 0.11 m br. — Mannheim Gallery. — Comp.: Bode, Jahrbuch der k. preuss. Kunstsammlungen I. 1880. p. 247. Studien, p. 279. — Cab. 22.

Imitator of Elsheimer.

1395. (836c.) Hilly landscape watered by a river. In the left foreground, under the trees, is John the Baptist in the attitude of prayer. Companion-piece to the preceding.

Copper. — 0.08 m h., 0.11 m br. — Mannheim Gallery. — Comp.: Bode, Studien p. 279. — Cab. 22.

Imitator of Elsheimer.

1396. (154.) Christ bearing the Cross.

Wood. — 0.43 m h., 0.57 m br. — Derivation unknown. — Cab. 22.

Johann Georg Fischer,

born in Augsburg 1580, died in Munich 1643, as painter to the Electoral Court of Bavaria.

1397. (770.) The Seizure of Christ. Evil spirits come to the assistance of His enemies who, at sight of the Saviour, fall down affrighted.

Parchment mounted upon wood. — On the right below, is a spurious monogram of Dürer. Painted, according to the Latin inscription, in 1633, after a pen-drawing by Dürer in the Breviary of Emperor Maximilian. — Cab. 22.

Caspar Netscher,

born in Heidelberg 1639. Pupil of the still-life painter, Koster of Arnheim, afterwards of Ter-Borch in Deventer. Worked in the Hague, where he died Jan. 15th, 1684.

1398. (777.) A Musical Entertainment. A woman, in a white satin dress, sits at a table singing; on the right side stands a young lady with her lap-dog in her arms; opposite sit a lute-player, and a singer. Signed on the left below, upon the box of the instrument: Netscher f: 1665

Canvas. — 0.51 m h., 0.46 m br. — Mannheim Gallery. — Lith. by L. Quaglio and by J. Wölffle. Phot. by Hanfstängl. — Cab. 22.

1399. (780.) A young lady giving a piece of cake to her parrot, which she has taken upon her right hand from a cage standing at the left. Behind is a page with a silver plate. Upon the window-frame is a fine piece of tapestry which leaves visible the first three letters: M. D. C. of the date, cut in the parapet. Signed on the left below: Netscher. Aō 1666.

Wood. — 0.46 m h., 0.37 m br. — Mannheim Gallery. — Lith. by J. Fertig. Phot. by Hanfstängl. — Cab. 22.

1400. (769.) Bathsheba about to to enter the bath, an old servant hands her a letter, and a page, behind her, holds a box of ornaments. In the left background King David looks on from the terrace of a palace. Signed on the right below: Netscher fec. Anno 1667.

Wood. — 0.44 m h., 0.37 m br. — Electoral Gallery of Munich. — Lith. by J. Wölffle. Phot. by Hanfstängl. — Cab. 22.

1401. (961.) Night Scene. A boy, sitting at a table near a lighted lamp, playing a shepherd's pipe. Knee-piece. Signed on the left below: C Netscher f. 1668.

Copper. — 0.15 m h., 0.13 m br. — Derivation unknown. — Lith. by Strixner. — Cab. 22.

1398. Caspar Netscher

1402. (782.) A shepherd, crowned with ivy, sits near a fountain which is decorated with a group of cupids, holding on his lap a girl. Behind them a goat and a kid. Signed on the left below: Netscher fec. 1681

Canvas. — 0.54 m h., 0.45 m br. — Mannheim Gallery. — Lith. by J. Wöffle. Phot. by Hanfstängl. — Cab. 22.

Johann Lingelbach,

born in Frankfort on the Main 1623 or 24, died in Amsterdam. 1687. Travelled in Holland between 1640 and 1642; was in France until 1644, in Italy until 1650. Influenced by Wynants; in figures, imitated Ph. Wouwermann.

1403. (1025.) Hay Making. On the right a wagon is being loaded with hay; on the left are workmen eating their meal. In the background, a wide plain enclosed by low hills. Signed on the left below: J. Lingelbach

Canvas. — 0.52 m h., 0.46 m br. — Zweibrücken Gallery. — Phot. by Hanfstängl. — Cab. 22.

Abraham Mignon,

born in Frankfort on the Main 1639, died in Wetzlar 1679. Pupil of Jacob Murel of Utrecht, afterwards of Jan Davidsz de Heem.

1404. (108.) A basket, filled with fruit, at the foot of a young oak tree; near it two goldfinches and a titmouse. On the right, fishing implements with young fish hanging upon cords. Signed on the left below, upon a stone: A. Mignon. fe.

Canvas. — 0.62 m h., 0.74 m br. — Electoral Gallery of Munich. — Phot. by Hanfstängl. — Cab. 22.

1405. (109.) Flowers in a grotto near the trunk of a tree, and about them birds and insects.

Canvas. — 1.02 m h., 0.83 m br. — Mannheim Gallery. — Cab. 22.

Joachim von Sandrart,

born in Frankfort on the Main May 12th, 1606, died in Nuremberg Oct. 14th, 1688. Pupil of Gerh. Honthorst in Utrecht. Influenced by Rubens and Tintoretto. Worked chiefly in Nuremberg.

1406. (1288.) Portrait of a woman dressed in black, with a white, turned over collar and a cap trimmed with pearls and colored ribbon. Breast-piece, to the left.

Canvas. — 0.67 m h., 0.53 m br. — Mannheim Gallery. — Hall XII.

Christopher Paudiss (Pauditz),

born 1618 in Lower Saxony, died in Freising 1666 or 67. Studied in the School of Rembrandt; later, Court Painter to Duke Albert Sigmund of Bavaria, Bishop of Freising and Ratisbon.

1407. (133.) A Lute Player. Breast-piece, to the left.
Canvas. — 0.66 m h., 0.52 m br. — Derivation unknown. — Lith. by S. Braun. Phot. by Hanfstängl. — Hall XII.

Johann Carl Loth,

born in Munich 1632, died in Venice Oct. 6th, 1698. Pupil of his father, Johann Ulrich. Influenced in Rome by Caravaggio; in Venice by Pietro Liberi of Padua.

1408. (100.) St. Dominick, receiving the rosary from the Virgin, while angels crown her with roses, and St. Rosa, wearing the crown of thorns, takes the Child in her arms.
Canvas. — 2.95 m h., 1.95 m br. — From the Cloister of Tegernsee. — Phot. by Hanfstängl. — Hall XII.

1409. (115.) The Protecting Angel, Raphael, with a boy, points upward to the Trinity appearing in the heavens, while St. Michael, with the flaming sword, drives the demons down into the abyss.
Canvas. — 2.96 m h., 1.95 m br. — From the Cloister of Tegernsee. — Hall XII.

1410. (1292.) Agrippina, the mother of Nero, is borne to the shore still living. Beyond is the vessel in which, according to the order of her son, she was to have been killed by the giving way of the timbers. Full-figure, life-size.
Canvas. — 1.82 m h., 3.35 m br. — Düsseldorf Gallery. Hall XII.

Johann Heinrich Roos,

born at Otterndorf, in the Rhenish Palatinate, Oct. 27th, 1631, died in Frankfort on the Main Oct. 3d, 1685. Pupil of Karel Dujardin, and of Barent Graat in Amsterdam. Worked in Italy and, chiefly, in Frankfort on the Main.

1411. (768.) A brown bull and a number of sheep reposing in a ruin. Signed on the right below: JRoos fecit. 1661
Canvas. — 0.47 m h., 0.37 m br. — Mannheim Gallery. — Hall XII.

1412. (172.) A flock reposing at sunset in a landscape where are seen the ruins of a temple. An old shepherd, at

whose feet are wife and child, is drinking from a gourd. Signed on the right below: JRoos fecit 1665

Canvas. — 0.65 m h., 0.76 m br. — Zweibrücken Gallery. — Lith. by J. Wölffle. — Cab. 22.

1413. (107.) Rocky Landscape. A white bull going through shallow water defends himself against a barking dog held back by a boy. Signed on the right, upon a log of wood: JRoos. fe 1668

Canvas. — 1.15 m h., 1.30 m br. — Electoral Gallery of Munich. — Lith. by R. Eberle. — Hall XII.

1414. (112.) Evening Landscape. A young shepherd reposing with his flock in the shadow of Roman ruins, and listening to the song of a shepherdess. Signed on the left, upon a piece of cornice, like the preceding picture. Companion-piece to 1413.

Canvas. — 1.15 m h., 1.30 m br. — Obtained by Elector Charles Theodore. — Hall XII.

1415. (147.) Landscape, with cattle among the ruins of tombs and castles. A woman sits near a braying ass, giving her breast to her child. Signed on the right below, upon a stone: JRoos fec. 1675

Canvas. — 0.55 m h., 0.66 m br. — Mannheim Gallery. — Lith. by J. Wölffle. — Cab. 22.

1416. (134.) The Breaking up of an Army Encampment. Amidst the group in the foreground, by the commissary tent, is a lady upon horse-back, with her lap-dog. In the distance on the left, a town in flames. Signed on the right-below, upon a barrel: JRoos fecit 1677

Canvas. — 0.68 m h., 1.12 m br. — Düsseldorf Gallery. — Cab. 22.

1417. (145.) Italian Landscape. Cows, goats and sheep, reposing among ruins and heaps of débris. Signed on the right below, upon the trunk of a tree: JRoos fe

Canvas. — 0.95 m h., 1.55 m br. — Zweibrücken Gallery. — Hall XII.

1418. (130.) Italian Landscape. The ruins of the Temple of Vespasian, with herdsmen and cattle reposing. Signed towards the left below, upon a stone like the preceding.

Canvas. — 0.95 m h.. 1.53 m br. — Zweibrücken Gallery. — Hall XII.

1419. (126.) Italian landscape with herdsmen, cows, sheep and goats. Companion-piece to No. 1418.

Canvas. — 0.95 m h., 1.58 m br. — Zweibrücken Gallery. — Hall XII.

Joseph Werner,

born in Berne 1637, died in that city 1710. Pupil of M. Merian in Frankfort; later of C. Maratti in Rome. Worked in Rome, Paris, Augsburg and Berne.

1420. (135.) Allegory of Avarice. Mercury, bearing a shield, and led by two hags, receives a helmet of gold inlaid with precious stones from two nymphs among eight.

Canvas. — 0.73 m h., 1.03 m br. — Electoral Gallery of Munich. — (Comp.: Nagler, Künstler-Lexicon XXI. p. 305.) — Cab. 22.

Johann Michael Bretschneider,

from Aussig in Bohemia; worked in Prague in the beginning of the 18th century.

1421. (1416.) A Musical Entertainment. In a Renaissance hall sit three cavaliers and two ladies around a table, playing and singing; a page is bringing refreshments. On the right and left are other groups in conversation. In the middle foreground, two girls playing with a dog.

Wood. — 0.76 m h., 1.06 m br. — Zweibrücken Gallery. — Cab. 21.

Andreas Wolf,

born in Munich 1652, died in that city April 9th, 1716. Pupil of his father, Jonas Wolf, and of the sculptor, Balth. Ableitner.

1422. (169.) Portrait of the artist, by himself in dark garments and black head dress. Breast-piece, to the right.

Canvas. — 0.50 m h., 0.36 m br. — Private property of the King. — Cab. 22.

Franz Joachim Beich,

born in Munich 1665 or 66, died in that city 1748. Pupil of his father Wilhelm Beich.

1423. (138.) Morning landscape with view of an inlet of the sea, enclosed partly by steep and partly by level shores.

Canvas. — 0.88 m h., 1.61 m br. — Electoral Gallery of Munich. — Hall XII.

1424. (162.) Evening landscape, with view of a river and, in the far distance, hazy mountains. Companion-piece to No. 1423.

Canvas. — 0.88 m h., 1.61 m br. — Electoral Gallery of Munich. — Hall XII.

Johann Kupetzky,

born at Pössing in Upper Hungary, 1666, died in Nuremberg 1740. Pupil of the painter Claus, in Lucerne. Worked in Vienna, Rome, Nuremberg and elsewhere.

1426. Balthasar Denner

1425. (1289.) Portrait of a woman, with a blue head-dress, looking over her left shoulder out of the picture; the left hand rests upon her breast and in her right is a book. Half-figure.

Canvas. — 0.75 m h.. 0.61 m br. — Phot. by Hanfstängl. — The attribution of this picture is doubtful; it rather appears the work of a pupil of Sandrart. — Hall XII.

Balthasar Denner,

born in Hamburg Nov. 15th, 1685, died in Rostock April 14th, 1749. Received his first lessons from a teacher of drawing named Ammama in Altona; pursued his studies in Berlin, at the Academy and by independent efforts.

1426. (767.) Portrait of an old man, dressed in fur, with a purple velvet cap. Breast-piece, to the right. Signed on the right below: DENNER FEC.

Copper. — 0.36 m h., 0.31 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 22.

1427. (779.) Portrait of an old woman dressed in fur, with a gray head-dress lined with white. Breast-piece, to the left. Companion-piece to the preceding. Signed on the left below: DENNER FEC.

Copper. — 0.36 m h., 0.31 m br. — Mannheim Gallery. — Phot. by Hanfstängl. — Cab. 22.

Gertrude Metz,

born in Cologne about 1750. Pupil of her father, Joh. Mart. Metz; influenced afterwards in Düsseldorf by the works of Rachel Ruysch. After 1781 was with her father in England. Year of her death unknown.

1428. (1365.) Flowers in a brown vase; near them, upon the marble slab of the table, a birds nest with eggs. Signed upon the corner of the slab: *M. Gerdrudis Metz. F.*

Canvas. — 0.55 m h., 0.44 m br. — Mannheim Gallery. — Cab. 22.

1429. (1366.) Fruit Piece. Peaches, grapes, a cut melon, an ear of corn, plums, etc., on a marble table slab, upon which, at the right, is the signature, like that of the preceding companion-piece.

Canvas. — 0.55 m h., 043 m br. — Mannheim Gallery. — Cab. 22.

Anton Raphael Mengs,

born at Aussig, in Bohemia, May 12th, 1728, died in Rome June 29th, 1779. Pupil of his father, Ismael Mengs. After 1740, influenced by study of the classic masters in Italy.

1430. (155.) Portrait of a Capuchin monk, (according to tradition, Peter of Viterbo), with a white beard; a stick in his left hand. Breast-piece, to the right.

Wood. — 0.66 m h., 0.48 m br. — Bought, in 1692, by Elector Charles Theodore, for 4000 guldens. Etched by B. Weiss, 1794, and by M. Kellerhoven. Engr. by J. P. Pichler, 1797, and by F. Michelis. Lith. in two sizes by F. Piloty. — Hall XII.

1431. (153.) Portrait of the artist by himself, in a red coat, with brushes and palette in the left hand. Breast-piece, to the right.

Wood. — 0.69 m h., 0.55 m br. — Bought by the Crown Prince, in 1718, from the estate of Count Leopold Ant. Firmian in Salzburg. — Lith. by M. Franck. Phot. by Hanfstängl. — Hall XII.

Maria Angelica Kauffman,

born in Schwarzenberg on the Ach, in Bregentz, Oct. 30th, 1741, died in Rome Nov. 5th, 1807. Pupil of her father, Joseph Kauffman. Worked in London and in Rome.

1432. (152.) Portrait of the artist by herself, to the right, with a crayon-holder in her hand, which rests upon a portfolio. Signed: *Angelica Kauffman. Pinx. 1784.*

Canvas. — 0.63 m h., 0.51 m br. — Came to the State in 1835, from the private possession of the King. — Etched by B. Weiss, 1800. Lith. by M. Franck. — Phot. by Hanfstängl. — Hall XII.

Anton Graff,

born at Winterthur in Switzerland Nov. 18th, 1736, died in Dresden June 22d, 1813. Pupil of John Ulrich Schellenberg.

1433. (157.) Portrait of the artist by himself, in a reddish-brown coat, with a brush in his hand. Breast-piece, to the right.

Canvas. — 0.62 m h., 0.51 m br. — Came to the State in 1835 from the private possession of the King. — Phot. by Hanfstängl. — Repetition of the portrait, painted for the bookseller Reich, in Leipzig, which is now in the University Library of that city. — Hall XII.

TABLE OF COMPARISON,

giving the numbers of the former catalogue by Marggraff (edition of 1879*) and those adopted in the present work.

Former Catalogue		Present Catalogue		Former Catalogue		Present Catalogue	
No.	Painter's name	No.	Alteration	No.	Painter's name	No.	Alteration
1	A. Dürer	241		29	P. de Mares	120	
2	A. Dürer	240		30	P. de Mares	119	
3	A. Dürer	242		31	P. de Mares	121	
4	M. v. Roymerswale	138		32	Sch'l. of Cologne	43	Mstr. of H. Com.
5	H. Holbein Sr.	193		33	H. Schäufelein	263	
6	H. Holbein Sr.	201		34	M. Wolgemut	232	
7	M. Schaffner	214		35	M. Feselen	295	
8	H. Holbein Sr.	196		36	M. Schaffner	217	
9	H. Holbein Sr.	204		39	M. Wolgemut	229	
10	J. v. Hemessen	160	Dutch abt. 1530	40	H. v. Kulmbach	254	
11	H. Schühlein	186	B. Strigel	41	H. Holbein Sr.	202	
12	Unknown	300	H. Schöpfer Sr.	42	H. Holbein Sr.	194	
13	H. Schühlein	184	B. Strigel	43	H. v. Kulmbach	258	Kulmbach(Sch.)
14	H. Holbein Sr.	206		44	M. v. Roymerswale	139	
15	H. Holbein Sr.	197		45	G. David	118	
16	H. Holbein Sr.	210		46	H. v. Kulmbach	255	
17	H. Holbein Sr.	209		47	H. Holbein Sr.	203	
18	H. Holbein Sr.	211		48	H. Holbein Sr.	195	
19	H. Holbein Sr.	208		50	H. Mielich	301	
20	H. Holbein Sr.	200		51	A. Dürer (Copy)	249	A. Dürer
21	M. Schaffner	215		52	H. Mielich	302	
22	M. Wolgemut	230		53	H. Holbein Sr.	198	
23	H. Schäufelein	260		54	H. Holbein Sr.	205	
24	H. Schäufelein	263		55	H. v. Eyck (Copy)	97	
25	M. Schaffner	216		56	L. Cranach Sr.	278	
26	B. Breu	228		58	H. v. Kulmbach	259	Kulmbach(Sch.)
27	M. Wolgemut	231		59	H. Holbein Sr.	199	
28	H. Schäufelein	261		60	H. Holbein Sr.	207	

*) The numbers of the former catalogue here lacking are those of paintings which have been transferred from the Pinakothek to the Gallery at Schleissheim.

Former Catalogue.		Present Catalogue.	
No.	Painter's name.	No.	Alteration.
61	H. v. Eyck (Cop.)	98	
62	H. Holbein Sr.	188	B. Strigel
63	Unknown	282	Grünew. (?)
64	J. v. Hemessen	170	
65	H. Burgkmair	222	
66	L. Lombard	134	Q. Massys?
67	H. Holbein Sr.	189	B. Strigel
68	Unknown	283	Grünew. (?)
69	Unknown	281	M. Grünewald
70	Unknown	285	Grünew. (?)
71	A. Dürer	247	
72	B. Beham	267	
73	H. Burgkmair	225	
74	J. v. Hemessen	169	
75	Unknown	284	Grünew. (?)
76	A. Dürer	248	
77	N. Neufchatel	664	
80	J. Massys	136	Massys (Copy)
81	H. Aldegrever?	130	Dutch abt. 1520
82	M. Wolgemut	234	
83	L. Cranach Sr.	271	
84	School of Cologne	86	B. Bruyn
85	School of Cologne	64	V. & H. Dünw.
86	School of Cologne	87	B. Bruyn
87	School of Cologne	41	Mst.ofSeverinus
90	School of Cologne	42	Mst.ofSeverinus
91	Early Dutch.	63	V. & H. Dünnw.
93	A. Dürer	244	
94	A. Dürer (School)	238	
96	Q. Massys (Succ.)	132	Q. Massys
97	Jan v. Cleve?	660	Joost v. Cleef
99	J. Gossaert	158	B. v. Orley?
100	J. K. Loth	1408	
104	Chr. Schwarz	1382	
105	Chr. Schwarz	1381	
107	J. H. Roos	1413	
108	A. Mignon	1404	
109	A. Mignon	1405	
110	G. Douffet	872	
111	C. Lelienbergh	630	
112	J. H. Roos	1414	
114	Chr. Schwarz	1380	
115	J. K. Loth	1409	
120	N. Neufchatel	663	
122	Chr. Schwarz	1379	
126	J. H. Roos	1419	
130	J. H. Roos	1418	
133	Chr. Paudiss	1407	
134	J. H. Roos	1416	
135	J. Werner	1420	
138	F. J. Beich	1423	
145	J. H. Roos	1417	
146	Ph. F. Hamilton	976	
147	J. H. Roos	1415	
152	M. A. Kauffmann	1432	
153	A. R. Mengs	1431	
154	A. Elsheimer	1390	
155	A. R. Mengs	1430	
157	A. Graff	1433	
158	G. Douffet	873	
161	D. J. Careño	1302	
162	F. J. Beich	1424	
165	J. G. Hamilton	977	
169	A. Wolf	1422	
172	J. H. Roos	1412	
173	J. Both	588	
174	Ph. de Champaigne	1340	
175	A. v. Dyck	826	
176	A. v. Dyck (?)	865	A.v.Dyck's Sch.
177	J. D. de Heem	622	
178	J. Both	583	
179	F. Bol	332	Rembrandt
180	J. Fyt	963	
181	J. Jordaens	814	
182	J. A. Ravestyn	319	
183	G. Douffet	877	
184	J. A. Ravestyn	320	
186	J. Fyt	964	
187	A. Bloemaert	307	
188	C. de Heem	627	
189	H. v. Swaneveldt	591	
190	N. Maes	363	
191	N. Maes	364	
192	A. de l'Orme	617	
193	A. v. Dyck	848	
194	A. v. d. Velde	487	
195	Rembrandt School	325	Rembrandt
196	Rembrandt	333	Rembrandt?
197	A. v. Diepenbeck	817	
198	A. v. Dyck	824	
199	Th. Rombouts	816	
200	A. v. Gelder	355	
201	A. v. Dyck (Sch'l.)	832	A. v. Dyck
202	J. Fyt	967	
203	A. v. Dyck (Copy)	825	A. v. Dyck
204	G. v. d. Eeckhout	349	
205	F. Snyders	955	
206	A. v. Dyck	834	
207	A. v. Dyck	833	
208	Ph. Wouwerman	496	
209	A. v. Dyck	847	
210	A. Waterlo	556	Dutch abt. 1650
211	F. Millet	944	
212	A. v. Dyck	830	
213	G. v. d. Eeckhout	350	
214	A, v. d. Werff	451	
215	A. v. Dyck	823	
216	A: Bloemaert	306	
217	A. v. Dyck	846	
219	M. de Hondecoeter	647	
220	A. v. Dyck?	867	
221	A. v. Dyck	822	
222	v. Gherwett	354	v. Gherven
223	N. Berchem	592	
224	B. v. d. Helst	317	B. v. d. Helst?
225	A. v. Everdingen	566	

Former Catalogue.		Present Catalogue.		Former Catalogue.		Present Catalogue.	
No.	Painter's name.	No.	Alteration.	No.	Painter's name.	No.	Alteration.
226	G. Douffet	876		284	P. P. Rubens	761	
227	J. Weenix	639		285	»	725	
228	N. Berchem	594		286	»	759	
229	D. Vinckboons	719		287	»	798	
230	L. Bakhuyzen	610		288	» &Brueghel (S'.)	731	
231	C. de Vos	812		289	» & Brueghel	730	
232	J. d'Artois	940		290	» (School)	741	P. P. Rubens
233	J. v. Bockhorst	820		291	»	727	
234	J. Weenix	642		292	»	726	
235	J. Weenix	646		293	N. Berchem	597	
236	J. Weenix	643		294	J. J. v. Cossiau	950	
237	J. v. Bockhorst	821		295	Unknown	861	A. v. Dyck?
238	J. Artois	939		296	G. Schalcken	434	
239	J. Victoors	357		297	F. Snyders	957	
240	A. Pynacker	599		298	J. Weenix	638	
241	J. Brueghel &Rubens	705		299	D. Teniers Sr.	925	D. Teniers Jr.
242	K. du Jardin	478		300	F. Pourbus Jr.	670	
243	G. Ter Borch	390	M. Sweerts	301	F. Bol (?)	340	
244	P. P. Rubens	784		302	J. Livens	336	
245	»	734		303	G. Schalcken	433	
246	» (School)	750	P. P. Rubens	304	J. Weenix	637	
247	»	780		305	F. Snyders	956	
248	» (School)	756		306	Unknown	335	J. Livens
249	»	753		307	J. Both	587	
250	»	737		308	W. E. v. Ehrenberg	934	C. E. Biset
251	» (School)	789	P. P. Rubens	309	J. Wynants	579	
252	» (School)	740		310	G. Honthorst	310	
253	» (School)	787		311	F. Hals?	359	
254	» (School)	788		312	G. Flink?	343	G. Flinck
255	»	744		313	A. v. Dyck	839	
256	»	782		314	G. Crayer	869	
257	» (School)	724	P. P. Rubens	315	A. v. Dyck	840	
258	»	735		316	A. v. Dyck	827	
259	»	747		317	F. Snyders	958	
260	»	749		319	J. Wynants	580	
261	»	746		320	J. Weenix	640	
262	»	748		321	A. v. Dyck	844	
263	»	728		322	J. Ruysdael	547	
264	» (School)	736	P. P. Rubens	323	Rembrandt	338	F. Bol
265	»	754		324	J. Jordaens	813	
266	» &J. Brueghel	729		326	J. Weenix	645	
267	»	800		327	P. Boel	968	
268	»	799		328	G. Honthorst	311	
269	»	757		329	Rembrandt	339	F. Bol
270	»	803	P. P. Rubens(S'.)	330	J. Both	584	
271	»	752		331	A. v. Dyck	845	
272	» (School)	749	P. P. Rubens	332	J. Weenix	641	
273	» (School)	755	P. P. Rubens	333	A. v. Dyck	842	
274	» & F. Snyders	781		334	J. Glauber	605	
275	»	795		335	A. v. Dyck	843	
276	»	758		336	J. Peeters?	609	J. Beerstraaten
277	»	791		337	F. Bol?	341	
278	»	745		338	G. Honthorst	312	
279	»	797		339	J. Fyt	965	
280	» (School)	801		340	J. Weenix	644	
281	»	739		341	J. Fyt	966	
282	» (School)	802		342	G. Honthorst	308	
283	» (School)	790		343	F. Bol?	342	

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344	M. de Hondecoeter	648	
345	A. v. Dyck	837	
346	F. Millet	945	
347	A. v. Dyck	841	
348	B. E. Murillo	1304	
349	B. E. Murillo	1305	
350	F. de Herrera	1201	Cr. Allori
351	F. Zurbaran	1279	Fr. Ribalta
352	J. Ribera	1283	
353	A. Cano	1301	
354	J. Ribera	1281	
355	J. Ribera	1289	J. Ribera (Succ.)
357	B. E. Murillo	1306	
359	F. de Herrera	1202	Cr. Allori
360	J. Ribera	1290	J. Ribera (Succ.)
361	A. Pereda	1300	P. de Moya
362	J. Antolinez	1311	
363	J. Ribera	1280	
364	M. de Tobar?	1296	J. B. M. del Mazo
365	J. Ribera	1282	
366	D. R. d. Velazquez	1292	
366a	Spanish	1295	J. B. M. del Mazo
367	D. R. d. Velazquez?	1233	C. Maratta
368	B. E. Murillo	1307	
369	Bl. B. Rodriguez	1312	
370	J. Pantoja de la Cruz	1277	
371	B. E. Murillo	1303	
373	F. Zurbaran	1291	
374	F. Collantes	942	J. Collaert
375	Unknown	1313	Span. abt. 1660
376	B. E. Murillo	1308	
377	J. Ribera	1287	J. Ribera (Succ.)
378	J. Pantoja de la Cruz	1278	
379	Cl. Coello	1309	
380	D. R. de Velazquez	1293	
381	J. Ribera	1286	
382	A. Pereda	1297	
383	J. Ribera	1284	
384	A. Pereda	1298	
385	J. Ribera	1285	
386	J. Ribera	1288	J. Ribera (Succ.)
387	A. Pereda	1299	P. de Moya
388	A. F. v. d. Meulen	1342	
389	J. Courtois	1333	
390	A. Pesne	1366	
391	Cl. Lorrain	1326	
392	Ch. le Brun	1335	
393	Valentin	1317	
394	C. J. Vernet	1368	
395	S. Bourdon	1332	
396	J. Vernet	1369	
397	J. Vivien	1357	
398	J. Vivien	1356	
399	Cl. Lorrain	1327	
400	H. Rigaud	1354	
401	J. Courtois	1334	
402	A. F. v. d. Meulen	1343	
403	C. J. Vernet	1371	
404	F. Lemoine	1362	
405	A. F. v. d. Meulen	1345	
406	Valentin	1319	
407	Cl. Lorrain	1324	
408	N. Poussin	1322	
410	C. J. Vernet	1373	
411	J. Vivien	1358	
412	C. J. Vernet	1372	
413	E. Le Sueur	1330	
414	C. J. Vernet	1374	
416	Cl. Lorrain	1325	
417	N. Poussin	1321	
418	A. F. v. d. Meulen	1344	
419	C. J. Vernet	1370	
420	Ch. Le Brun	1336	
421	Guercino	1181	
423	C. Ferri	1221	
424	P. Veronese (Sch'l.)	1141	
425	P. Veronese (Sch'l.)	1143	
426	G. C. Procaccini	1212	
427	A. Belucci	1262	
428	C. Cignani	1261	
429	P. Veronese (Sch'l.)	1142	
430	P. Veronese (Sch'l.)	1144	
432	C. Procaccini	1211	
433	A. Tiarini	1185	
434	G. Cavedone	1188	
435	L. Carracci	1165	
436	P. Veronese	1135	
437	G. Palma Giov.	1156	
438	A. Turchi	1197	
439	P. Franceschi	1159	
440	An. Carracci	1183	Guercino Copy
442	L. Giordano	1252	
444	P. F. Mola	1218	
445	G. Lanfranco	1190	
446	G. Reni	1174	
447	A. Turchi	1198	
448	G. Palma Giov.	1155	
449	J. da Puntormo	1090	
450	Bonifazio V.	1117	Fr. Vecellio
451	P. Rotari	1275	Carracci Sch'l.
452	A. Moretto	1123	
453	C. Dolce	1224	
455	G. Reni	1171	
456	D. Zanetti	1264	
458	L. Giordano	1254	
459	A. Belucci	1263	
460	B. Strozzi	1239	
462	L. Giordano	1253	
463	L. Carracci	1164	
464	A. Vaccaro	1240	
465	F. Albani?	1208	Carracci Sch'l.
466	A. Dolce	1230	C. Dolce
467	Tiziano V.	1111	
468	P. Rotari	1274	
469	Correggio (Succ.)	1095	Correggio
470	Giorgione?	1100	Tiziano

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471	C. Dolce	1226		541	M. Palmezzano	1026	
472	Cr. Allori	1203		542	A. Verrocchio	1016	P. di Cosimo S'l.
473	B. Manfredi	1237		543	A. Solario?	1028	Sch'l. of Milan
474	G. Bassano	1150	L. Bassano	544	A. del Sarto Copy	1072	D. Puligo
475	Cr. Roncalli	1214		545	M. Albertinelli	1057	
477	An. Carracci	1166		547	Raffaele Santi	1051	
478	B. Strozzi?	1132	Tintoretto Sch'l.	548	A. del Sarto	1066	
480	F. Albani	1187	F. Albani School	549	A. Mantegna?	1023	Sch'l. of Ferrara.
481	Tintoretto School	1130		550	A. Perugino Succ.	1036	P. Perugino
482	Pordenone Succ.	1084	S. Florigerio	551	FraBartolommeo Sc.	1075	A. Brescianino
483	P. Bordone Copy	1122		552	L. Lotto	1083	
484	G. Vasari	1092		553	L. di Credi	1017	
485	P. Veronese	1137		554	Fil. Lippi	1005	
486	Caravaggio	1236		555	S. Botticelli	1010	
487	P. Veronese	1140	P. Veronese At.	556	B. Ghirlandajo	1013	
489	Tiziano?	1115		557	D. Ghirlandajo	1011	
490	M. A. Bassetti	1160		558	D. Ghirlandajo	1012	
491	S. Cantarini	1216		559	G. Bellini Succ.	1031	M. Basaiti
492	School of Brescia	1121	P. Bordone	560	D. Beccafumi	1076	
493	G. B. Castiglione	1250		561	P. Perugino	1034	
494	F. Barroccio	1104		562	B. Gozzoli	1003	Tuscan abt. 1458
496	Tiziano Vec.	1112		563	Filippino Lippi	1008	
497	P. F. Mola	1219		564	L. da Vinci Succ.	1041	
499	G. Canlassi	1194		565	B. Luini Succ.	1045	B. Luini
500	Caravaggio	1235		566	School of Lombardy	1106	
501	Tintoretto School	1146	P. Veronese Sch.	573	Guercino	1184	B. Gennari
502	L. Carracci	1209	Carracci School	574	Garofalo	1081	
503	Guercino	1180		575	F. Francia Succ.	1040	
504	C. Saraceno	1162		576	A. del Sarto Succ.	1071	
505	G. B. Castiglione	1251		577	F. Francia	1039	
506	G. Palma Giov.	1154		578	Unknown	1088	Sch'l. of Brescia.
507	S. Cantarini	1217		579	School of Ferrara.	1085	Rocco Marconi?
508	A. Vaccaro	1241		580	Correggio Copy	1096	Correggio Succ.
509	P. Berettini	1220		581	Jnn. de Imola	1060	
510	C. Saraceno	1161		582	Giorgione	1107	G. Palma Vecchio
511	G. Cesari	1215		582a	Raffaele S. Copy	1054	
512	G. Canlassi	1195	G. Canlassi?	583	Unknown	1124	G. B. Moroni
513	P. Veronese (Sch'l.)	1138		584	F. Torbido	1125	
514	C. Cignani	1259		585	Raffaele Santi	1052	
515	P. Veronese (Sch'l.)	1139		586	B. Luini Copy	1047	Giov. Pedrini
516	An. Caracci	1167		587	Tiziano Vec.	1109	
521	L. Giordano	1257		588	G. Palma Vecch.	1108	
522	Domenichino	1176		589	G. Bassano	1151	L. Bassano
524	Tiziano Vec.	1116	Tiziano (Sch'l.)	590	P. Perugino	1035	
525	F. Barroccio	1105		591	Tiziano Vec.	1113	
527	G. Reni	1170		592	Raffaele Copy	1093	Sch'l of Rome
529	P. Veronese	1134		593	W'm. of Cologne, S.	9	St. Lochner S'l.
530	G. Canlassi	1193		594	» »	10	» »
531	Parmegianino	1091	G. Vasari	595	» »	11	» »
532	Caravaggio	1234		596	» »	12	» »
533	F. Granacci	1063		597	» »	13	» »
534	Raffaele Santi	1049		598	» »	14	» »
535	F. Granacci	1062		599	» »	16	» »
536	F. Granacci	1064		600	» »	17	» »
537	A. Solario?	1027	Sch'l. of Milan	601	» »	18	» »
538	D. Ghirlandajo	1009	Filippino Lippi	602	» »	7	» »
539	G. Tintoretto	1128		603	» »	6	» »
540	F. Granacci	1061		604	» »	8	» »

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605	St. Lochner School	3	St. Lochner?
606	» »	4	»
607	W'm of Cologne	1	
608	School of Cologne	2	W'm.of Cologne
609	W'm. of Cologne	15	St. Lochner S'l.
610	Master of 12 Apost.	33	M. of Lyversb. P.
611	» »	31	»
612	» »	32	»
613	Mst.of Lyversb.Pass.	22	
614	» »	24	
615	» »	25	
616	» »	26	
617	» »	27	
618	» »	28	
619	H. Burgkmair	221	
620	M. of Lyversb. P. Sc.	35	
621	School of Cologne	47	Mst.of H.Comp.
622	»	34	M.ofLyv P.Sch.
625	»	29	»
626	H. Schühlein	185	B. Strigel
627	R. v. d. Weyden	102	
628	»	101	
629	»	103	
630	M. of Boiss. Barthol.	49	
631	»	48	
632	»	50	
633	J. Gossaert	156	
634	R, v. d. Weyden	100	
635	H. v. d. Goes	114	
636	D. Bouts	111	
637	School of Cologne	44	Mst.of H.Comp.
638	»	125	Dutch abt. 1510
639	J. Mostaert	152	
640	H. Memling	108	D. Bouts
641	»	107	»
642	»	109	»
643	J. v. Eyck Copy	99	
644	Q. Massys Style	135	Q.Massys School
645	School of Cologne	126	Dutch abt. 1510
646	G. David Succ.	151	J. Mostaert?
647	D. Bouts	110	
648	School of Cologne	45	Mst. of H.Comp.
649	A. Dürer Imitator	251	
650	D. Bouts	112	
651	B. v. Orley	157	
652	J.Swart v.Gröningen	159	B. v. Orley?
653	Sch'l. of Westphal.	53	Dutch abt. 1500
654	M. of Lyversb. Pass.	37	M. of Lyv.P. S'l.
655	H. Memling	116	
656	J. Patinir	59	M. of D.of V. S'l.
657	R. v. d. Weyden Sc.	106	
558	M. of Lyversb. P. Sc.	123	Dutch abt. 1500
559	»	54	Dutch abt. 1500
660	M. of Lyversb. Pass.	38	M. of Lyv.P. S'l.
661	Mst.of D. of Virg.	56	
662	»	55	
663	»	57	
664	B. Bruyn	80	
665	B. Bruyn	81	
666	»	83	
667	»	82	
668	H. v. Melem	73	B. Bruyn
669	»	74	»
670	»	68	»
671	»	69	»
672	»	71	»
673	»	70	»
674	»	72	»
675	B. Bruyn	78	
676	»	79	
677	Q. Massys Copy	137	
678	B. v. Orley	129	Dutch abt. 1520
679	Memling Succ.	128	»
680	H. v. Melem	91	
681	H. Bles	145	
682	Sch'l of Col.(Melem)	52	Dutch abt. 1500
683	H. Bles	146	
684	B. Bruyn	90	
685	J. Patinir	51	Dutch abt. 1500
686	B. Bruyn	58	M.of D. of V. S'l.
687	»	84	
688	»	85	
689	J. Cornelissen	127	Dutch abt. 1510
690	Raffaele Copy	167	Dutch abt. 1540
691	H. Schänfelein	264	
692	J. v. Hemessen	171	
694	Sch'l. of Westphalia	105	v. d. Weyden Sc.
695	B. Bruyn	89	
696	»	88	
697	H. v. d. Goes	115	H. Memling
701	Mst. of D. of Virg.	61	Mstr. of Frankf.
702	»	60	»
703	»	62	»
704	B. Bruyn	76	
705	»	75	
706	»	77	
707	J. Gossaert	155	
711	School of Cologne	122	Dutch abt. 1500
712	A. Dürer	236	
713	B. Beham?	141	J. Patinir (Stl.)
714	B. Zeitblom	180	B.Zeitblom(Stl.)
715	A. Dürer	245	
716	»	239	
717	J. Walch?	191	B. Strigel
718	B. Zeitblom	181	B.Zeitblom (Stl.)
719	A. Dürer	246	
720	A. Dürer Copy	252	
721	B. Beham?	142	J. Patinir (Stl.)
722	H. Burgkmair	226	
723	»	227	
724	H. Asper?	190	B. Strigel
725	»	299	German 1533
726	Unknown	95	Dutch abt 1550
727	H. Asper?	192	B. Strigel (S'l.)
728	H. Burgkmair	223	
729	L. Cranach Sr.	277	

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730	A. Altdorfer	289		792	J. Brueghel	702	
731	A. Dürer	243		793	»	687	
732	Unknown	94	Dutch abt. 1520	794	» & P. Avont	704	
733	L.Cranach Sr. (S'l.)	274		795	F. Francken Jr.	722	
734	»	270		796	H. Saft-Leven	572	
735	H.Holbein Sr. (C.)	213	H. Holbein Jr.	797	J. Brueghel	696	
736	L. Cranach	273		798	P. Brueghel Jr.	681	J. Brueghel Sr.
737	H. Schülein?	183	B. Strigel	799	A. Brouwer	893	
738	Schong. aft.Burgkm.	220		800	J. Brueghel	683	
739	A. Dürer	237		801	P. Brueghel Sr.	679	P. Brueghel Jr.
740	H. Baldung Grien	286		802	D. Teniers Jr.	904	
741	H. Holbein Jr.	133	Q. Massys	803	»	921	
742	H. Burgkmair	224		804	»	909	
743	L. v. Leyden	148		805	P. Bril	675	
743a	»	149		807	v.Balen & J.Brueghel	714	
744	J. v. Hemessen	150	J. Swart v.Grön.	808	»	712	
745	A. Dürer	250		809	»	713	
746	A. Elsheimer	1393		810	D. Vinckboons	678	D. v. Alsloot
747	M. Feselen	294		811	A. Brouwer	883	
748	M. Schaffner	218		813	»	884	
749	L. Cranach Sr.	276		814	J. Brueghel	691	
750	M. Schaffner	219	M. Schaffner?	815	»	703	
751	B. Beham	143	J. Patinir (Stl.)	816	v.Balen & J.Brueghel	708	
752	A. Altdorfer	291		817	»	709	
756	L. Cranach Sr.	272		819	J. Brueghel	699	
757	B. Sprangher	667		820	»	700	
758a	H. Holbein Jr.	212		821	R. Savery	717	
759	L. Cranach Sr. (C.)	275	L. Cranach Sr.	822	J. Brueghel	695	
760	M. Ostendorfer	296		823	v.Balen & J.Brueghel	710	
761	A. Altdorfer	290		824	»	711	
762	L. v. Leyden	140	J. Patinir	825	Balen Brueghel Snyd.	716	Bal. Brueghel
763	J. Rottenhammer	1386		826	F. Francken Sr.	720	F. Francken Jr.
765	»	1385		834	F. Francken Jr.	721	
766	»	1383		835	A. v. Ostade	375	
767	B. Denner	1426		836a	P. Bril (Style)	1394	A. Elsheimer
768	J. H. Roos	1411		836b	C. Poelenburg	521	
769	C. Netscher	1400		836c	P. Bril (Style)	1395	A. Elsheimer Sc.
770	J. G. Fischer	1397		837	J. Brueghel	689	
772	A. Elsheimer	1389		838	»	682	
773	J. Rottenhammer	1388		839	J. & A. Both	585	
774	»	1384		840	D. Teniers Jr.	903	
775	»	1387		841	»	905	
776	A. Elsheimer	1390		842	J. Steen	391	
777	C. Netscher	1398		843	J. v. Ostade (Copy)	378	J. v. Ostade
778	A. Elsheimer	1391		844	D. Teniers Jr.	902	
779	B. Denner	1427		845	P. v. Laar	516	H. v. Lin
780	C. Netscher	1399		846	B. Fabritius?	358	Rembr. (Imit.)
781	A. Elsheimer	1392		847	Rembrandt	328	
782	C. Netscher	1402		848	»	331	
783	D. Teniers Jr.	916		849	»	326	
784	P. Brueghel Jr.	680	J.Brueghel Sr.	850	»	327	
785	D. Teniers Jr.	907		851	»	329	
786	»	922		852	»	330	
787	»	920		853	G. Dou	402	
788	N. Berchem	593		854	A. Brouwer	889	
789	H. Saft-Leven	573		855	J. Steen	392	
790	J. Brueghel	693		856	B. Fabritius	346	
791	A. Brouwer	888		857	G. Dou	393	

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858	G. Dou	395		918	P. P. Rubens	779	
859	Rembrandt (Succ.)	347	J. de Wet	919	» (School)	785	P. P. Rubens
860	» »	1378	English ab. 1780	920	»	796	
861	P. v. Slingeland	428		921	»	808	Rubens (Cop.)
862	R. Ruysch	656		922	» (School)	811	Rubens?
863	G. Dou	406		923	F. Millet	946	
864	»	397		924	A. J. Backer	351	
865	A. Brouwer	879		925	M. v. Miereveldt	314	
866	F. v. Mieris	412		926	A. v. Dyck	829	
867	»	418		927	»	851	
868	»	413		928	»	858	
869	G. Dou	407		929	»	857	A. v. Dyck (At.)
870	A. v. Diepenbeeck	322	A. de Vries	930	»	854	
871	G. v. d. Eeckhout	348		931	A. J. Duck	367	
872	G. Dou	404		932	A. v. Dyck	831	A. v. Dyck (At.)
873	»	399		933	J. D. de Heem (Cop.)	624	Heem & Verend.
874	A. v. Ostade	371		934	A. v. Dyck	859	
875	G. Dou	400		935	»	850	
876	»	394		936	»	860	
877	P. v. Slingeland	427		937	»	853	
878	A. v. Ostade	370		938	» (Copy)	852	A. v. Dyck
879	F. v. Mieris	417		939	»	856	» (S'l.)
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